AMAZING WORLD OF

DC COMICS

SPECIAL EDITION NO.1

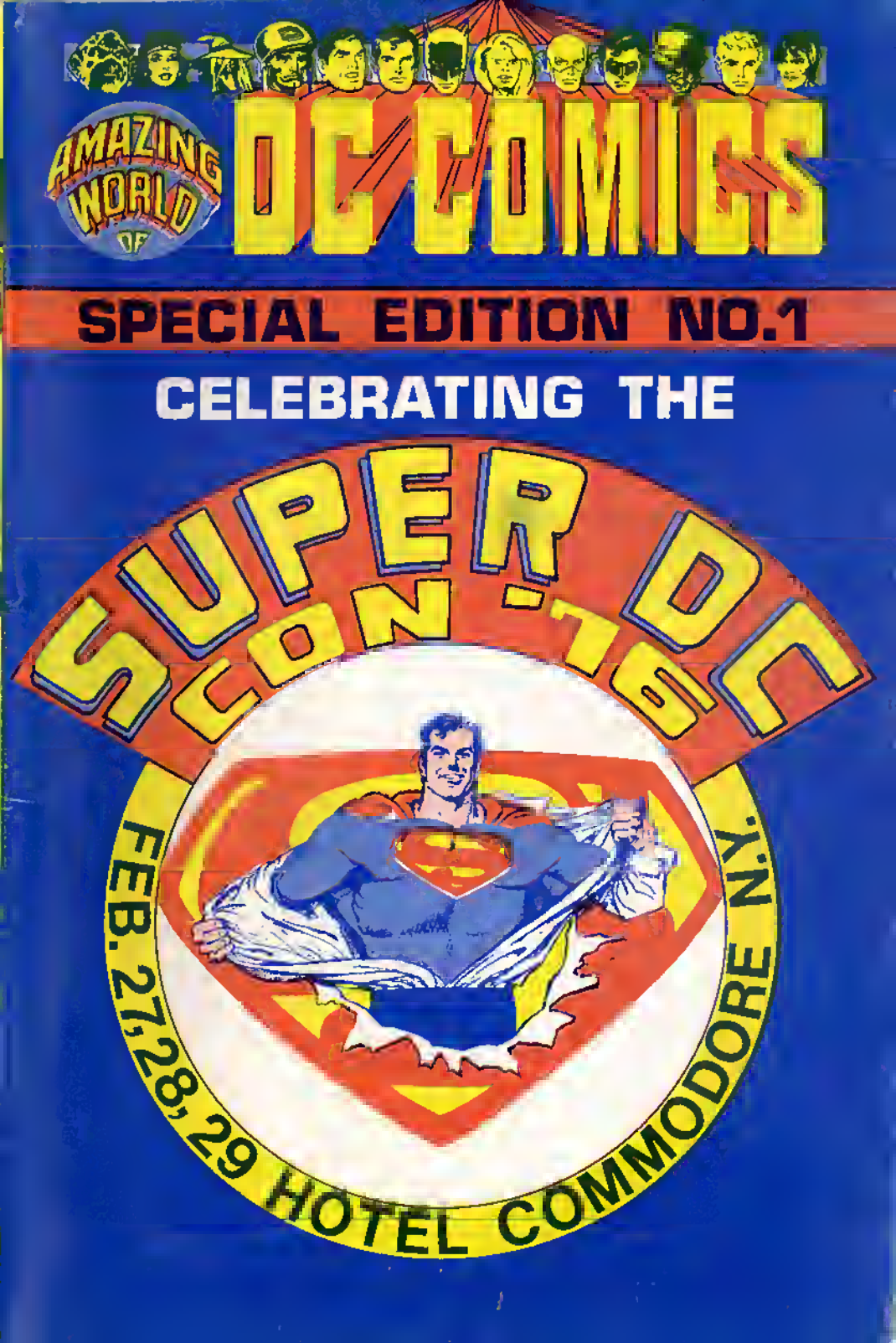
CELEBRATING THE

HAPPY BIRTHDAY

SUPERMAN

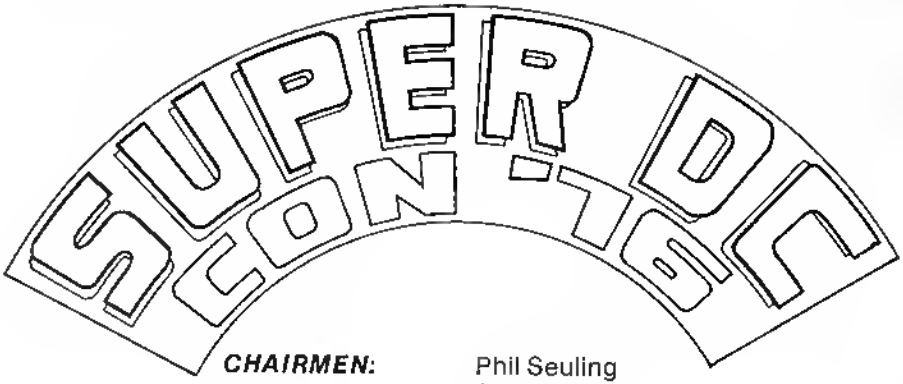
FROM

WORLDS LARGEST PRINTER
OF
MAGAZINES AND COMICS

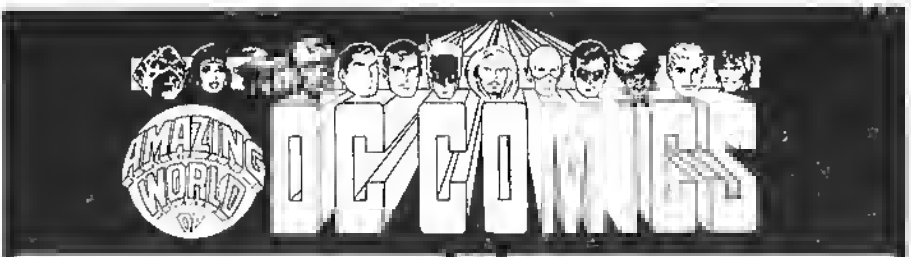

AMAZING WORLD OF
DC COMICS
SPECIAL EDITION NO.1
CELEBRATING THE
SUPER DC CON '76
FEB. 27,28,29 HOTEL COMMODORE N.Y.

Congratulations from Twinkie The Kid
and ITT CONTINENTAL BAKING COMPANY,
bakers of Hostess® Snack Cakes

WELCOME TO THE



CHAIRMEN:	Phil Seuling Sol Harrison
MANAGERS:	Jonni Levas Paul Levitz
TREASURER:	Arthur Gutowitz
PUBLICITY:	Jenette Kahn
EVENTS & EXHIBITS:	Midge Bregman Carl Gafford Jack. C. Harris Kelly Harris Bob Rozakis Anthony Tollin Shelley Weissberger John Workman
REGISTRATION:	Norma Levine Paula Messina Gary Arkin
SECURITY:	Mitchell Zykofsky Ken Pisani Warren Wolf Howie Kusten Allan Griman Artie Galmitz Ernie Flowitz Spencer Leibman K.C. Ron Jordan Peter Schwartz Ron Scala Ravi Sriram Larry Adler



PAUL LEVITZ
Editor

CARL GAFFORD
JACK C. HARRIS
BOB ROZAKIS
Contributing Editors

Production
ANTHONY TOLLIN, Supervisor
SHELLEY EIBER
KELLY HARRIS
DEBRA SCHULMAN
JOHN WORKMAN

Contributors
NEAL ADAMS
E. NELSON BRIDWELL
STAN KAY
PAUL KUPPERBERG
FRED SCHNEIDER
JOE SHUSTER
JERRY SIEGEL
CURT SWAN
LEN WEIN

SOL HARRISON
President

JENETTE KAHN
Publisher

JACK ADLER
Production
Manager

WELCOME 4

DC YESTERDAY, TODAY & TOMORROW
by Anthony Tollin 6

INTERVIEW WITH 2 SUPERMEN
by E. Nelson Bridwell 13

SUPER-ARTISTS 18

HAPPY ANNIVERSARY, HERO
by Carl Gafford and Franklin W. Maynard 23

SIEGEL, SHUSTER & SUPERMAN
by E. Nelson Bridwell 27

SUPERMAN: 1940s
"How Superman Would End The War"
by Jerry Siegel & Joe Shuster 30

SUPER-HEROES IN MINIATURE
by Fred Schneider 32

CON PROGRAM 36

COMIC COLLECTING: HINTS FOR A NEW HOBBYIST
By Paul Kupperberg 38

SUPERMAN: 1960s
"The Supershow Of Metropolis"
illustrated by Curt Swan & Stan Kay 41

COSTUME PARTY CAPERS
by Jack C. Harris 49

FOR MORE INFORMATION 54

SUPERMAN'S PHOTO ALBUM 56

SUPERMAN: 1970s
by Len Wein and Neal Adams 58

THE AMAZING WORLD OF DC COMICS, Vol. 3, Special Edition No. 1, February, 1976. Published bi-monthly with a special edition in February by National Periodical Publications, 75 Rockefeller Plaza, New York, New York 10019. Copyright (c) 1976 National Periodical Publications, Inc. Single copies of this special edition: $2.50. Send all mail orders to AWODCC, P.O. Box 116, Radio City Station, New York, New York 10019.

WELCOME

Consider yourself conventioned. Or if you're not, you should be. We always worry about people who read the Convention Welcome Speech *before* they sample a bit of the day's delights. In fact, to be properly appreciated, these pages should be leisurely perused—the first leisurely minutes after you spend a day frantically trying to get in all the convention activities possible. And we haven't made that easy.

Let's be optimistic. We're going to presume that by now you've realized that you have to experience the convention before the convention book, and that it's the end of the day. Or maybe exhausted would be a better word than optimistic?

Frankly, we've tried very hard to exhaust you. Only the rough draft of the convention schedule is finished as of this writing, but we think it's the most impressive list of events yet devised for a comics convention. There's a taste of every dimension that comics has touched —and the first hint of a few that are waiting in the wings.

To begin with, there are the very special guests of the convention: three of the men without whom there couldn't have been a comics industry or a comics convention. We can't begin to give enough

credit to Jerry Selgel, Joe Shuster and Sheldon Mayer . . . or say how glad we are to have these fine gentlemen in our midst. They've seen comics grow as few others have been able to, and we're pleased that they can share their reminiscences with us.

Of course, our second team is pretty special too. At any other convention, they'd fill the guest list two or three times over. Here, we can't even begin to list them . . . not for fear that they won't show up, but for fear that we might leave out one of our talented editors, writers, artists, letterers, colorists or production people. Every one of them is a talent in their own right, and they're all going to do their bit to make this convention more interesting for you.

But bringing the people to you isn't enough. We've also done our best to design the unique events that will make them as interesting as possible. The program should bring out our guests' talents, backgrounds, and leave us amused and informed.

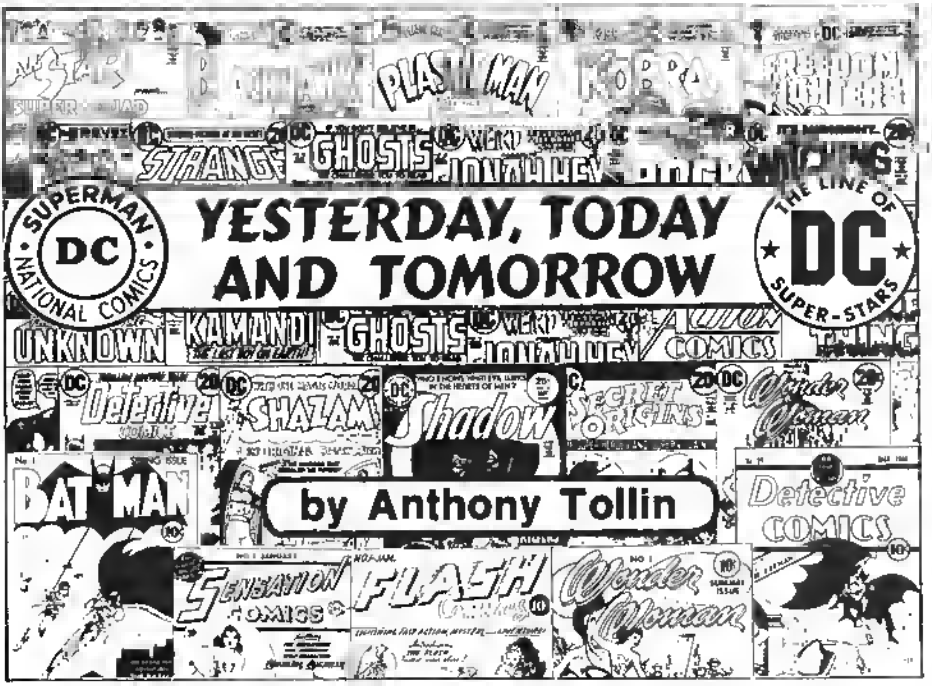
Beyond that, we've designed a series of exhibits and films to show you all the aspects and media that comics are a part of. An art gallery with more comic art than ever before assembled into a single exhibit . . . a living demonstration of the creation of comics as it takes place throughout the industry . . . the greatest collection of memorabilia that's ever been put together, conveniently arranged so that you can view it while listening to radio shows starring the characters from the four-color pages . . . a loop running throughout the day of the cartoon and television appearances of our heroes . . . a look at our foreign editions . . . and much, much more.

Even all this description really can't sum up the convention. Words just aren't enough, especially our words. We're too close to this convention, too proud of what we're trying to accomplish, of the work we're trying to showcase. It's up to you, to your words. Just as this is your convention, not ours. A convention of the fans of our comic characters and magazines, where we serve as hosts, entertainment committee, and tour guides through a magical world. It's up to you to enjoy it . . . and we all hope you do.

Have a Super Convention,
with the best wishes of
The DC Staff

—Photo by Jack Adler.

Max Gaines celebrates **Superman Day** *at the 1939 New York World's Fair.*



"Here's a great new magazine you can't afford to miss!" read an advertisement that ran in 1938 issues of **DETECTIVE COMIS, NEW FUN**, and **NEW ADVENTURE COMICS.** "Action, adventure and thrills for only 10¢ a month."

The house ad failed to mention that the new title, **ACTION COMICS** showcased the debut of **Superman.** "A physical marvel, a mental wonder, **Superman** is destined to reshape the destiny of a world," proclaimed the editors at the conclusion of that first story. Truer words were never spoken, for the young, four-color world of the comic book would never be the same!

Blame it on Max Gaines and Shelly Mayer. Because of them you're here at this convention today. Because of them the comic book industry is here today.

Maxwell C. Gaines was, in a very real sense, the father of the modern comic book. As early as 1911, publishers had attempted to package and sell comic strip collections, but it was Max Gaines who turned comic books into a viable product. A salesman for Eastern Color Printing, Gaines sold **FUNNIES ON PARADE**, a four-color collection of newspaper strip reprints, to major advertisers for use as giveaway premiums. the success of **FUNNIES ON PARADE** encouraged Eastern Color to follow with **FAMOUS FUNNIES** and **FUNNIES ON PARADE.** Encouraged by the success of the new magazine, Gaines decided it was time for another experiment. Local news dealers were asked to display **FAMOUS FUNNIES** with a 10¢ price sticker. When the issues sold out in a matter of days, Gaines knew there was a future in comic books.

And so did everyone else. Over night, dozens of titles appeared on newsstands throughout the land. When Gaines heard that the McClure Syndicate had acquired a pair of two-color presses, he approached the syndicate. "You've got two presses doing nothing," he proclaimed. "I'll keep them running. All I want is fifty percent of all the business I get for them." Soon, running the presses in tandem the syndicate was turning out a wide range of four color magazines. Gaines himself created **POPULAR COMICS** for George Delacorte. It was soon joined by **KING COMICS, ACE COMICS, FEATURE BOOK, TIP TOP COMICS, SINGLE SERIES,** and **MICKEY MOUSE MAGAZINE** as one publisher after another tried for a piece of the comic book cake. Max Gaines jumped from one company to another, creating new magazines and earning himself the title, "the Johnny Appleseed of Comic Books." Soon, the once seemingly endless backlog of newspaper strip reprints seemed

virtually exhausted.

By the time Major Malcolm Wheeler-Nicholson entered the field with **NEW FUN COMICS** in February of 1935, the choice reprint material was already spoken for. The former pulp novelist was forced to fill **NEW FUN** (soon to be rechristened **MORE FUN**) with original material, a large share of which was written and drawn by the Major himself. Meeting with moderate success, Wheeler-Nicholson added two companion magazines, **NEW COMICS** (soon to become **NEW ADVENTURE**) and **THE NEW BOOK OF COMICS. NEW ADVENTURE COMICS** continues today as **ADVENTURE COMICS,** the world's longest running comic book.

Unfortunately, America was in the throes of the great depression, and the times were not kind to the business world in general or to the major in particular. On the verge of bankruptcy, Major Malcolm Wheeler-Nicholson sold his line to his printer, Harry Donenfeld . . . and the **DC** story was about to begin.

In March of 1937, Donenfeld introduced **DETECTIVE COMICS,** the first comic book devoted to a single theme. The idea was a natural; the new adventure strips had come to dominate the 1930s comic page in much the same manner that news of gangsterism stole the front page headlines. **DETECTIVE COMICS** was a hit, giving the young company not only its first solid property but also the initials that would become its trademark, **DC!**

There was still something lacking, however. The other comic publishers had strong regular features like **Popeye, The Phantom, Tarzan,** and **Mickey Mouse. DC** needed a star, a **superstar** like . . . **Superman.**

Twenty-seven syndicates and publishing houses, the story goes, rejected the concept. "We are in the market only for strips likely to have the most extraordinary appeal, and we do not feel **Superman** fits into that category," countered one syndicate. Another replied, "A rather immature piece of work." The greatest super-star of all doomed to the slush pile. That's where Sheldon Mayer entered the picture.

Mayer was a young cartoonist whom Gaines had originally hired to paste up newspaper strips in comic book format. Quickly rising to editorial duties, Mayer saw the **Superman** strip when it was submitted, and it was love at first sight. "I was singing its praises so much that Gaines finally took it to Donenfeld. At the time, Gaines main motivation was to keep his presses rolling and to get some contracts from another source than Dell," recalls Shelly.

The rest is history. The Big Red "S" became the publishing sensation of 1938, and it became very clear that "The Man of Tomorrow" represented the future of **DC.** One year later, **Superman** was awarded its own title, only a few short weeks after Bob Kane's **Batman** took over the lead spot in **DETECTIVE.**

Batman received his on quarterly in 1940. Already he had acquired a protege, **Robin,** the boy wonder; generally assumed to be based on artist Bob Kane's own teenage assistant, Jerry Robinson. It was Robinson whose brush added the heavy blacks to the early feature, usurping the night habitat of

Max Gaines (left) and Shelly Mayer: Together they shaped the young Comic Book industry.

A historic moment: the signing of the **Wonder Woman** *contract. Combining their middle names, Maxwell Charles Gaines (seated, left) and William Moulton Marston (right) create the pseudonym of Charles Moulton.*

Batman's pulpish predecessor, **The Shadow.** Robinson also gave **Batman** his most enduring foe, The Joker. "I felt he needed something more exotic; something that would fit in with the mysterious mood of **Batman,** the kind of **Batman** I was intrigued by. The strip needed an antagonist that would be more enduring; a continuing conflict in the literary tradition of Holmes and Moriarty."

By the time America entered World War II, the superhero was king of the comic book hill, and **DC** held the controlling interest in the superhero goldmine. **WORLD'S FINEST** showcased the Super-Stars of the **National Comics** line; **Superman, Batman, Green Arrow, The Boy Commandoes, Star-Spangled Kid,** and **Tomahawk** while **ALL-STAR** (and later, **COMIC CAVALCADE**) presented the cover features of Gaines' **All-American** line; **Flash, Green Lantern, Hawkman,** and **Wonder Woman.**

Gaines, desiring a larger piece of the action, had entered into a partnership with Harry Donenfeld. Donenfeld bankrolled the operation; Gaines produced the books. "We had our own office downtown and remained a separate entity from the **Superman-DC** line," recalls Shelly. "Gaines liked it that way, but nevertheless, he was over at the other offices a great deal of the time and t ran the outfit down below."

ALL-AMERICAN proved to be the first of many successful titles produced by Max Gaines and Shelly Mayer. Ably assisted by their prolific writer, Gardner Fox, they created **FLASH COMICS** and **ALL-STAR COMICS** the following year.

Their biggest success, however, was **Wonder Woman.** The brainchild of William Moulton Marston, psychologist-inventor of the polygraph lie detector, she would enjoy a success only dreamed of by her co-stars, **Flash** and **Green Lantern.** The adventures of Princess Diana and friends were destined to run nonstop through to the present. She still champions womens rights today as a symbol of the women's movement.

Perhaps Mayer's most important contribution to comics was the caliber of talent he gathered together to produce his many titles. The men he hired in the early forties shaped **DC** and the entire comic book industry for decades to follow. He hired writer-editor Bob Kanigher to oversee the adventures of **Wonder Woman,** Julius Schwartz, the Science Fiction literary agent who discovered Ray Bradbury, was chosen by Mayer to assist in the creation of the scores of stories needed to fill the **A-A** titles a few years later. With Mort Weisinger, Murray Boltinoff, and Jack Schiff, the editorial braintrust of Whitney Ellsworth's **Superman-Batman** line, they would oversee the future

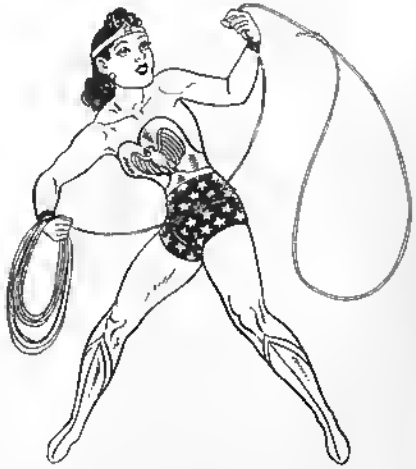
ot a changing comic book world when tha war was ovar.

Wartima paper rationing naturally delayed any expansion ot the **DC** line. Whan the restrictions were lifted In 1945, a dramatic change was starting In tha raadership's tastes. Superheroes bagan a decline that would result In a decade-plus recession for the caped do-goders. Titles like **ALL-FUNNY** had taken ovar the markat. **LEADING COMICS,** formerly the meeting place ot **The Seven Soldiers of Victory,** was converted to humor strips, while **The Fox and The Crow** debuted in **REAL SCREEN COMICS.**

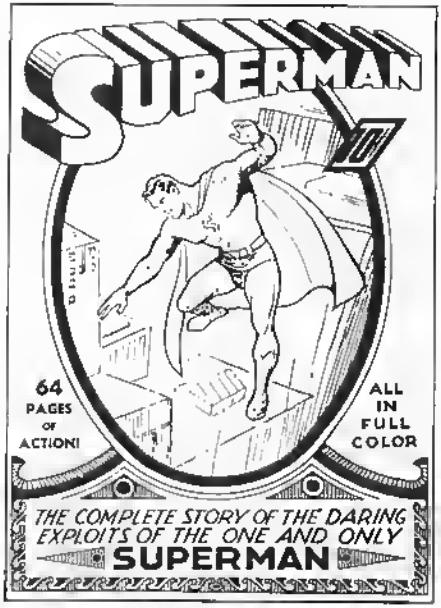
In 1945, Max Gaines sold his interest in the All-American line to his **DC** partners, Harry Donanteld and Jack Liebowitz. Both **National** and **All-American** had bean working together in a close partnership, sharing advertising and press space, but after this sale the entire line came undar the **DC** banner.

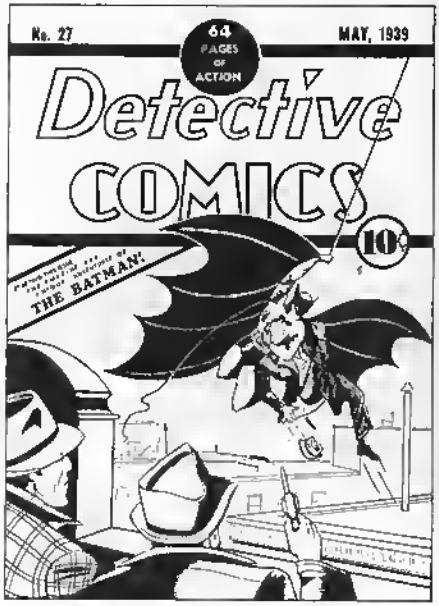
Mayer laft the editorial helm a faw yaars later. "In 1947 the "teen-age" arid "funny animal" books had come into vogua, and my kind of drawing was back in style. I told Jack Liebowitz that I wanted to go back to drawing pictures. My staff was in good shapa and things could run smoothly without ma." Before he left his editorial duties, he craatad the successful **LEAVE IT TO BINKY** teenage feature.

Mayer's **SCRIBBLY** joined DC's axpanding humor lina, soon joinad by books like **PETER PORKCHOPS** and licensed titlas like **OZZIE AND HARRIET, BOB HOPE** and **RUDOLPH, THE RED NOSED REINDEER.**



Wasterns were in big demand when co-editors Julius Schwartz and Bob Kanigher produced **WESTERN COMICS, ALL-AMERICAN WESTERN** and **ALL-STAR DC's** tirst romance title, and the more successful **GIRLS' LOVE STORIES** and



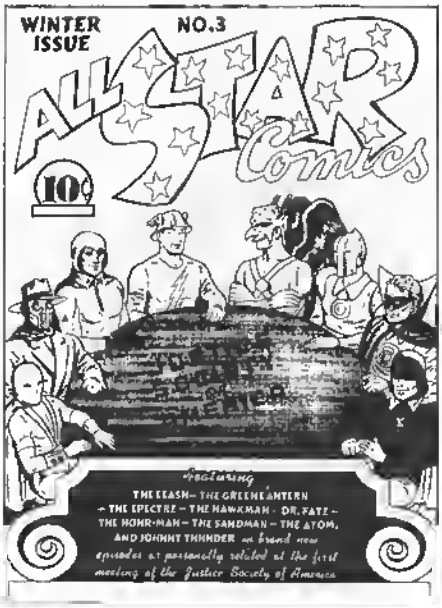


GIRLS' ROMANCE. When he created **STRANGE ADVENTURES** and **MYSTERY IN SPACE,** Julius Schwartz succeeded in combining work and hobby. In early st tanzine publisher and the literary agent who discovered Ray Bradbury, Schwartz filled the new titles with a wide variety of sf adventure including adaptations of existing stories to space opera and continuing features.

Superman conquered the new medium of television in 1952 as George Reeves donned the costume of the man of steel in a series that would run over a hundred episodes. **DC** Editorial Director Whitney Ellsworth produced the popular series, ably assisted by Superman editor Mort Weisinger. Story editor Weisinger remembers Reeves as "one helluva nice guy—very, very unaffected. The amazing thing was that when you met Reeves you said, 'My lord, it's Clark Kent!' It was like seeing Clark step out of the comic pages into three dimensions.

Despite **Superman's** success on the tube, it would still be years before the superhero would once again dominate the comic book market. Humor continued to share the market with adaptations from other media and romance titles. **DC's** first mystery title, **HOUSE OF MYSTERY**, was adapted from the radio show of the same name. Bob Kanigher secured a healthy audience for DC's first war titles: **OUR ARMY AT WAR, STAR SPANGLED WAR STORIES** and **ALL-AMERICAN MEN OF WAR.**

In 1956, DC absorbed the Quality Comics Group, acquiring the already popular **BLACKHAWK, and G.I. COMBAT.** The most important new title that year, however, was an experimental title called **SHOWCASE.** Before the year was out, it would present the first appearance of a character soon to set comics back on the superhero track: **The Flash. BRAVE AND**


WINTER ISSUE
NO.3
ALL STAR Comics
10¢
featuring
THE FLASH – THE GREEN LANTERN – THE SPECTRE – THE HAWKMAN – DR. FATE – THE MOHR-MAN – THE SANDMAN – THE ATOM, AND JOHNNY THUNDER in brand new episodes of personality related at the first meeting of the Justice Society of America

THE BOLD was soon adapted to the **SHOWCASE** format and a string of action-adventure successes followed: **Green Lantern, Justice League, Aquemen, Hawkman, Atom, Metemorpho,** and **The Teen Titans** all springboarded into their own titles after successful tryouts and set the tone for the next decade.

Camp was the word tor 1966 as the entire country was overcome with Bat-mania. **Batman's** TV show, aired twice a week over ABC, ran off with the top two spots In the TV ratings race. **Superman** starred in his own Broadway musical. The camp craze that dominated the popular arts was clearly evident In **PLASTIC MAN, SCOOTER,** and **INTERIOR 5.**

1968 marked one ot the most signiticant years in DC's long history. Carmine Infantino became DC's Editorial Director and initiated a number ot major policy changes aimed at unifying the line and glving the books a new, more cohesive identity. New editors were brought In to try out new Ideas. **EC's** Joe Orlando created a new, more mysterious flavor for **HOUSE OF MYSTERY** and **HOUSE OF SECRETS.** Joe Kubert was brought in to replace ailing war editor Bob Kanigher, while Dick Giordano took charge of a quality line that fans are still talking about.

In more recent years, Infantino arranged Jack Kirby's **DC** stay, as well as the long-awaited revival ot the original **Captain Marvel** in **SHAZAM!** The roar of the bull-ape signalled that **Tarzen** had arrived at **DC,** accompanied by Burroughs' characters **Korak, John Certer of Mers, Cerson ot Venus,** and David Innes of **Pellucider.**

What's going on today? That adventuresome new spirit that first put an obscure little strip like **Supermen** into a new book Is continuing today. Sheldon Mayer is busy working on special projects like **DC's** classic **BtBLE Limited Collectors' Editions,** while Maxwell Gaines' son, William, is DC's Executive Vice President. If you want further proof of big doings today, just look at the special **SUPERMAN VS. SPIDERMAN** book that two comic book companies joined to produce recently.

And the future looks even bigger and better. At this very moment, production Is underway for the super-epic $20-million **Superman** movie by the producers of **"The Three Musketeers"** and **"The Four Musketeers".** Look for it at your local theaters around Christmas time this year. **SHAZAM!** is the hit ot Saturday morning television, **Wonder Women** still looks good for television possibilities and plans are in the works for more **DC** characters on TV.

A lot has gone before, but the best is yet to come. We hope to see you there.

Every birthday party has a guest of honor, and we didn't neglect our birthday boy in this special edition. In fact, we sent our star reporter E. Nelson Bridwell to interview the Man of Steel. But a good reporter often surprises his editor, and ENB certainly did when he brought back this. . . .

INTERVIEW WITH TWO SUPERMEN

ENB: I'm here in the **Justice League** Satellite with the **Supermen** of Earth-1 and Earth-2. Suppose I call you **Superman-1** and **Superman-2?**

S-2: Won't that be a bit confusing? I mean, I was the first **Superman,** but the world I live on is called Earth-2.

ENB: What do you suggest?

S-2: Frankly, I'm stumped.

ENB: Then, may I suggest we just begin. Would you tell me how old each of you is?

S-2: I was born on February the 29th, 1916, Earth time.

S-1: And I was born twenty years later, to the day, on February 29, 1936.

ENB: Hold it—according to editor Julie Schwartz, you're only 29.

S-1: 28!

ENB: But if you were born 40 years ago. . . .

S-1: Forty years Earth time! 28 years according to Kryptonian reckoning.

ENB: Then you're only 29 by the **Julian** calendar, eh? (Both **Supermen** groan.) But still, you both look so young. . . .

S-2: We have ways of keeping young that are unknown to you people in the non-comic book world.

ENB: Would you care to disclose them?

S-2: Not at this time. They wouldn't help you, anyway.

S-1: Some things won't work on your Earth.

ENB: Well, let's see—**Superman-2,** you began your career in 1938, right?

S-2: 1937.

ENB: Well, your first adventure got into print in '38.

S-2: In your world, maybe. It was headlined in the **Daily Star** on June 30, 1937—the day George Taylor hired me.

ENB: Yes, I guess comics do take longer to get published. By the way, you're editor of the **Star** now, aren't you?

S-2: Right. George retired in '57, and I got the promotion.

ENB: Why'd you take it? Seems to me it would cramp your super-style to be confined to an office.

S-2: Well, look—I'm a family man. We needed the extra money.

ENB: Then you did marry Lois Lane?

S-2: Sure, in 1949. As Clark Kent, of course. Then we had a kid—a boy. So I had to think about my family.

ENB: Does Lois know her husband is **Superman?**

S-2: After 26 years? Could any man keep a secret from his wife that long? Actually, I think she knew **before** we tied the know.

ENB: And you, **Superman-1**—when did you get started?

S-1: I debuted as **Superboy** on June 11, 1944. I was eight by Earth reckoning.

ENB: That reminds me—why weren't you ever a **Superboy, Superman-2?**

S-2: You see, I came to Earth shortly after my birth—

S-1: While I was two years old by Earth's calendar.

S-2: Exactly. He'd had time to get used to Krypton's environment. So when he got to Earth, he quickly discovered his powers. On the other hand, I discovered my powers gradually, over a number of years. When I started, I still didn't have full understanding of the extent of my powers.

ENB: Is that why you jumped instead of flying?

S-2: Precisely. Didn't know about my x-ray vision yet, either.

ENB: Back to Superman-1. . . .

S-1: And about time.

ENB: When did you become Superman?

S-1: Let's see . . . I started at Metropolis U in '54 . . . that means I became **SuperMAN** in '55.

ENB: And you joined the Daily Planet—?

S-1: In '57. I went through college in three years.

ENB: That's fast.

S-1: With my super-brain, I could have done it in three minutes, but I had to maintain my secret identity.

ENB: When did you meet **Batman?**

S-1: When we were 14. Of course, he was just Bruce Wayne then. His parents had been murdered some years before and he was training to be a detective.

ENB: Is it true that he discovered your secret identity?

S-1: Yes, he did.

ENB: And you erased his memory of the fact?

S-1: No. We were very close friends from then on. I taught him a lot. You know, I'd had some fine teachers who prepared me to be **Superboy.** I passed a lot of this on to Bruce.

ENB: I've heard rumors of a history of secret identities in the Kent family. Anything to this?

S-1: Why, yes. Pa was a descendant of Brian Kent, who won fame in the time of King Arthur as **The Silent Knight.**

ENB: Oh, yes—his adventures were chronicled in **THE BRAVE AND THE BOLD.**

S-1: The what?

ENB: A comic magazine.

S-1: Oh! Well, I wouldn't know about your publications.

ENB: Perhaps you could tell me something about Luthor.

S-2: Oh, yes! That guy with the red hair.

S-1: I see there's another difference between our Earths. The Lex Luthor of Earth-1 lost his hair—brown hair—before he was 13.

ENB: That early? The comics make him look a bit older all the time.

S-1: Bet they make me look older, too. Fact is, though, I was only 10 when we met, while he was twelve. March 24, 1946.

ENB: And when did he lose his hair?

S-1: August 27. He blamed me for it—and for the accident that destroyed his greatest discovery—creating life in the lab.

ENB: Did he ever rediscover it?

S-1: No—but I think he might have if he'd really tried. He was too obsessed with hate. Of course, he did something close to it when he created the Galactic Golem and the first adult Bizarro.

ENB: He didn't invent the Bizarro ray, though, did he?

S-1: No, Prof. Dalton came up with that one. Lex later got hold of it and used it. Moons of Krypton! What a heap of trouble that facet-faced freak made for me!

ENB: But the Golem was a true case of creating life?

S-1: I guess so—a kind of artificial life. But not the kind of living protoplasm Lex created as a boy.

ENB: A lot of people think there's good in Luthor.

S-1: Maybe. He's certainly done a fine job on the planet Lexor.

ENB: I remember a story a few years back in which the people of Lexor turned on him for trying to kill you.

S-1: Are you forgetting they consider me a villain? If they'd known about it, they'd have cheered him!

ENB: Then how do you explain that story?

S-1: It's true I thought I saw that while passing through the Lexor system. But I was sick then—nearly died. It was only a delirious dream.

ENB: How could you be sure it wasn't true?

S-1: When I thought it over later, it occurred to me that Lexor has a red sun! I have no super-senses there—and couldn't have seen what I thought I saw.

ENB: When did Luthor actually turn criminal?

S-1: Not till a couple of his scientific brainstorms went blooey. He thought he should be able to make himself the world's greatest scientist at 13—but failed.

ENB: Let's see—there was his scheme to heat Smallville by sun power in the winter—and his fast-growning plants.

S-1: Right. Both went wrong. Then, in May of '47, he tried to kill me.

ENB: Was that when his parents disowned him?

S-1: Actually, it was about a month later, when he tried again and I sent him to reform school.

ENB: and they changed their name?

S-1: Yes—to Thorul. Both parents were killed in an auto crash a year later.

ENB: His sister, Lena Thorul, still doesn't know he's her brother?

S-1: No. But her name is Lena Colby now. She was married in '64.

ENB: Wasn't that the year Luthor married Ardora?

S-1: Right. On Lexor. One thing I'll say for him—he treats her right.

ENB: That reminds me—it only took Superman-2 twelve years to marry his Lois. When are you going to marry yours?

S-1: Give me time. I've begun making headway as Clark Kent.

ENB: Why not just tell her you're Clark?

S-1: Criminals might figure she knew my identity—as long as she's **Superman's** girl—and they might get her to talk. But once she's Clark's wife, I think she'll be safe.

S-2: That's how it worked with me.

S-1: Actually, I'm not certain she hasn't figured out my identity. Only I've made sure she can never **prove** it!

ENB: Now, about your recent team-up with **Spider-Man.** . . .

S-1: How about that? All these years, and this is the first time we've met.

ENB: I'd like to ask you both whom you consider the most dangerous villains you've faced.

S-2: Luthor was rough—and The Puzzler, The Prankstar and The Toyman. But the worst was certainly the Ultra-Humanite.

ENB: Why?

S-2: Because he always had an ace up his sleeve. When his body died, he was able to have his brain transplanted to the body of a famous actress. And though that body seemingly died, too, long ago, I wouldn't be a bit surprised to see Ultra turn up alive again—maybe in another body.

ENB: How about you, **Suparman-1?**

S-1: Luthor is definitely first, closely followed by Brainiac and Terra-Man. Of course, Mr. Mxyzptlk is always a pest.

S-2: I have one of those, too—only he's called Mxyztplk.

ENB: We've published stories of both of them, but few people notice the difference in spelling.

S-2 (laughing): Small wonder. They probably haven't the slightest idea how to pronounce the names.

ENB: One editor gave the pronunciation as Mix-yez-pitel-ick.

S-1: I suppose that's as close as most folks could get. Actually, it's properly pronounced with three syllables—Mx-IZP-tulk.

S-2: Or Mx-IZT-pulk.

S-1: Exactly.

ENB: One more question. **Superman-2,** you're twenty years older than **Superman-1.** Yet your cousin, **Powar Girl,** is no older than **Supergirl** and debuted much later. How come?

S-2: That is a long and involved story. I'll give you the full details when we have more time.

ENB: Then I guess that ends our interview. When I get the full story on you both—and your fellow heroes. I could have the material for a book.

S-2: Say, that's an idea. When you get it published, send me a copy.

S-1: Me, too.

ENB: Thank you, **Supermen.**

Besides his editorial duties at DC, Nelson is hard at work on a historical volume tracing the ancestry of the World's Greatest Super-Hero and his adventuring fellows.

FOR OVER 38 YEARS, THE ADVENTURES OF ***SUPERMAN*** HAVE BEEN APPEARING IN THE PAGES OF MANY DIFFERENT DC COMICS. LITERALLY HUNDREDS OF ARTISTS' PENS HAVE LENT LIFE TO THE ***MAN OF STEEL,*** AND TO SHOW EXAMPLES OF EACH WOULD BE IMPOSSIBLE. BUT ON THE FOLLOWING PAGES ARE POSES OF ***SUPERMAN*** AS RENDERED BY HIS ELEVEN BEST KNOWN ARTISTS. THESE, THEN, ARE...

SUPER-ARTISTS

WAYNE
BORING
JIM
MOONEY
KURT
SCHAFFENBERGER

NICK
CARDY
CURT SWAN
AND
MURPHY
ANDERSON

NEAL ADAMS
AND
MURPHY
ANDERSON
ROSS
ANDRU AND
DICK GIORDANO
DICK DILLIN
AND
JOE
GIELLA

SUPER® sales

OVER 60 FINE MANUFACTURERS PRODUCE
& SELL HUNDREDS OF PRODUCTS WITH
THESE SUPER HEROIC COMIC CHARACTERS

LICENSING CORPORATION OF AMERICA
75 Rockefeller Plaza • New York, N.Y. 10019

For as long as man has been dividing his time into years, he has been having anniversaries. The word comes from the Latin and translates as "returning yearly." **The American Heritage Dictionary** tells us that an anniversary is "the annual recurrence of an event that took place in some preceding year" or "a commemorative celebration on this date."

Anniversaries have often played a major role in the lives of the DC Super-Stars. Indeed, this Super DC Con which we celebrate coincides with Superman's quadrennial birthday celebration . . . the Man of Steel being a Leap Year baby. With that in mind, let's take a look at some of the birthdays, holidays, and other anniversaries that abound in the dazzling **DC** Universe . . . a cosmos peopled with emerald gladiators, altruistic aliens, and men from Mars . . . a world in which we can eagerly say:

HAPPY ANNIVERSARY, HERO

by Carl Gafford and Franklin W. Maynard

It is altogether fitting and proper that a survey of **Superman's** anniversaries should lead off our little treatise. As scion of Krypton and the ancestral forefather of all the superheroes, it is really no surprise that he should have more cause and occasion for commemorations than other heroes. The aforementioned matter of his birthday is just one such case in point. As has been related a number of times (in **SUPERMAN** #249 & 263), Kryptonians are overcome by an overwhelming feeling of sorrow on their birthdays, and the Man of Tomorrow is no exception. Problems arise when an emergency arises during one of these periods of sorrow, as they can seriously effect **Superman's** powers, even to the point of endangering his life. It is to his credit that **Superman** has never let this personal danger interfere with his sacred duties.

We might interject here, for all of you

amateur historians, that February 29th is also the birthday of **Captain Marvel** . . . yet another uncanny parallel in the careers of comics' mightiest heroes. There is an important difference worth noting, however. Leap Year Day is **Superman's** actual birthday (allowing for certain minor differences between the Kryptonian and the Terran calendars), while the good **Captain** choose his "birthday arbitrarily 'way back in **Whiz Comics**.

There is another major anniversary that **Superman** observes, though it also fills him with sorrow. One day out of every year, Kal-El and his cousin Kara fly to an artifically-formed planet deep within the heart of our galaxy. A massive world, it is populated by billions of androids, and it is designed to be a perfect replica of pre-holocaust Krypton. There on the anniversary of Krypton's passing, **Superman** can once again walk the streets of his homeworld, speak with simulations of his family, and think of the civilization that is lost for all time, save for the bottle-city of Kandor.

And yet, there is no need to cry for the Man of Steel. He has his happy commemorances as well, and many of them involved his old friend, the **Batman.** As part of what has been called the **World's Finest** team, the two have often taken time to celebrate their partnership. On the occasion of their 1000th case **Superman** "treated" the Darknight Detective with the mystery of his "new partner," Nightman (in **WORLD'S FINEST** #155). Nightman, surprisingly, turned out to be the **Batman** himself, acting under **Superman's** hypnotic influence. It is through such challenges that the two heroes developed their annual battle of wits, using their skills under certain handicaps to perform spectacular feats . . . the kind of superchess that would make ordinary man gasp.. Hypnosis again played a part in one such "joust," when **Superman** and **Batman** erased their knowledge of each other's secret identities to see who would be the first to discover the other's alter ego. **(Superman,** of course, agreed not to use his X-ray vision to unfair advantage in this story from **WORLD'S FINEST** #149.) The following year their annual duel almost proved their downfall, as members of the **Superman** and **Batman** Revenge Squads took advantage of the super-challenges to try and eradicate their nemesis by way of some booby-trapped prizes. A bit of good luck saved the heroes (back in **WORLD'S FINEST** #175, but you can find the story reprinted in **Super-Team Family #1** but the damage was done for the readers. The battle of wits was becoming far too public to be safe, and all future battles were held in private. And we've all been the poorer for it.

But, of course, we do get the opportunity to see **Superman** and **Batman** get together with the **Justice League** for anniversary celebrations. Although we've only seen two such get-togethers (in JLA #9 & #100), it's a known fact the **Leaguers** at least **try** to celebrate their founding annually. Certainly, it's not always easy to find a peaceful moment when you're on call 24-hours a day to be world-savers!

More visible to us . . . and eagerly awaited every year . . . are the annual team-ups between the **Justice League** and the **Justice Society** of Earth-2. In times past these parallel-world crossovers have also included the Quality Group **Freedom Fighters** (in **JLA** #'s 107 & 108 and now enjoying their own book), and this year's anniversary

THE NEXT DAY, AS THE ANNUAL DUEL OF WITS BEGINS...
THIS WILL BE A THREE-DAY COMPETITION! EVERY DAY EACH HERO WILL HAVE TO SOLVE A SUPER-PROBLEM GIVEN TO HIM BY HIS OPPONENT!
AT THE DAY'S END, THE WINNER WILL CHOOSE ONE OF THE TROPHIES WAGERED BY THE LOSER!
LET'S SHAKE HANDS...
...AND COME OUT "SLUGGING"!

meeting promises a long-hoped-for meeting with the **Fawcett** heroes (the **Marval Family, Bulletman** and **Bulletgirl,** and the rest).

Ot course, there are other anniversary meetings amongst the Super-Stars. **Tha Flash** and **Green Lantern** team-up on a more-or-less annual basis. And it's a rare year that goes by without the **Batman** coming to the aid of everyone's favorite non-com, **Sgt. Rock.**

But the **DC** universe is wide, and its anniversaries are far-reaching. For example, In this year of the Bicentennial, everyone knows that July 4th Is Independence Day. But did you know that the 4th coincides with that date on the Thanagarian calendar known as Impossible Day? As explained in **Brave & Gold** #44, Thangarian families join together on Impossible Day to pertorm three seemingly impossible tasks to honor the memory ot their ancient hero Rhon Dhu, a venerated ancestor of Shayera Hol **(Hawkgirl).** And on that particular Impossible Day, the Hol family handled themselves in the best tradition, causing It to rain upward, throwing lightning, and seeing invisible objects. It was indeed "Earth's Impossible Day" for **Hawkman** and **Hawkgirl.**

And, 25-trillion miles away on the planet Rann, there is an annual ceremony dating backk to **Adam Stange's** first visit to that world. There had been an ancient city on Rann known as Samakand. At least, it had been on Rann periodically. Some thousand years ago, the super-sclentists of Samakand had had a talling out with the Rann warlords. The result ot that altercation was that the scientists phased the entire city into the 4th dimension. Shortly thereafter the warlords plunged Rann into a devastating thermonuclear war and a thousand years of Ignorance. It was the Dark Age of Rann. But, once every twenty-five years, Samakand would make a brief reappearance, sadly monitor the sorry state ot their world, and disappear for another quarter of a century. And in that other-dimensional world the scientists studied on, their lifespans extended to near Immortality by the benign radiations of a block of vitatron.

Samakand was due to make another appearance when Rann had two sets ot interstellar visitors. One was the American archeologist, **Adam Strange,** whisked across the void ot space by the teleportation powers of the Zeta beam. But the others were three warships full of the star-spanning Eternals, immortal Invaders in search of the life-giving vitatron. In due course Samakand appeared, Brigadoon-like out ot the mists, to admit **Adam** and Alanna of Ranagar to its wonders. After consultation with the city elders, **Adam** and Alanna played the part of decoys to lure the Eternals away, to give the ancient scientists time to quit their city and set it up as a dimensional trap for the Eternals. The menace trom the stars was ended, and **Adam** was whisked back to earth . . . temporarily. But the scientists of Samakand, deprived from their block of vitatron, had but months to live. Knowing this, they recorded all of their great knowledge, leaving it in the care of Alanna's father Sardath. And as they passed on trom the mortal coil, they saw Rann begin the dawning ot a new age, an age of enlightenment and adventure, thanks to their sacrifice and the skills of **Adam Strange.** So today, while it is no sur-

prise that **Adam** is hailed as the great hero of Rann, it should come as no less a surprise that the Savants of Samakand are honored on the anniversary of their passing.

And back on Earth, there is a similar anniversary observed in the small town of Four Heroes, Maine. It is said that one day each year the townspeople gather together in the town square and observe an hour of silence in memory of the Doom Patrol—Dr. Niles Calder, Clifford Steele, Rita Farr, and Larry Trainor—the valiant four who gave up their lives that the little village would be spared.

And still the list of DC anniversaries stretch on. There is in the Batman family a tradition of Christmas stories, going back several years, as well as the—until recently—annual Halloween stories centered in and around Rutland, Vermont. These Halloween adventures were in their time quite popular, involving as they did **Justice Leaguers** and even artists and writers themselves ... among others. And for a period of two years in the mid-sixties (1964 & 1965, to be specific), **Batman** would annually meet with his tenant, the **Elongated Man** (in **DETECTIVE COMICS** #'s 331 & 343).

Anniversaries even stretch beyond the limits of time. In the world of the 30th Century, the **Legion of Super-Heroes** celebrate their founding with annual elections for **Legion** commander. And in that sideral future of the **Atomic Knights,** New Thanksgiving became a reality in 1990 A.D., thanks to that group's efforts to develop new food crops in those post-holocaust days.

And there are still more, from the anniversary of **Superboy's** reaching manhood to the anniversary of Ray **(the Atom)** Palmer's 5000th proposal of marriage to Jean Loring. There is the anniversary of **Supergirl's** public debut and of **Wonder Women's** entrance to man's world. And who amongst old timers could forget the occasion of Barry **(the Flash)** Allen's first wedding anniversary—the day he finally decided to disclose his secret identity to his wife, Iris, only to discover that he had told her in his sleep nearly a year earlier?

There was **Superman's** famous "Silver Kryptonite" anniversary upon the occasion of the Man of Steel's 25th year of publication. And next month will bring yet another anniversary for **Superman** ... the publication of his 300th consecutive issue.

Yes, anniversaries have always played a major role in the lives of the **DC** Super-Stars ... and have provided great enjoyment for their readers. And there are untold thrills still ahead. There's new excitement brewing in the months and years ahead. For there are stories—and, no doubt, anniversaries—yet aborning. If all goes well, we will meet here again next year at the second annual Super-DC Con. After all, you wouldn't want to miss an anniversary, would you?

WITHIN MOMENTS, THE IMAGES OF THE JUSTICE SOCIETY ARE MATERIALIZED ON EARTH-ONE -- AND AN EXCITING, HISTORICAL MEETING TAKES PLACE BETWEEN THE JUSTICE LEAGUE AND JUSTICE SOCIETY...
WE'VE JUST BEEN ISSUED A CHALLENGE BY YOUR ENEMIES, CHRONOS, DR. ALCHEMY AND FELIX FAUST! WITH A SPELL, I'LL SEND YOU INTO OUR EARTH TO FIGHT THEM!
WHILE WE STAY HERE TO FIGHT OUR FOES-- THE ICICLE, FIDDLER AND THE WIZARD!

SIEGEL SHUSTER
AND SUPERMAN

AT 311 COURT AVE — —
HOLD IT!
WHAT D'YOU WANT?
YOU'RE NOT FIGHTING A WOMAN, NOW!
Y'ASKED FOR IT!
WITH A SHARP SLAP THE HEAVY BREAKS UPON SUPERMAN'S YOUNG CHIN!
AND NOW YOU'RE GONNA GET A LESSON YOU'LL NEVER FORGET!
FAINTED!

"Only three fictional heroes of the past century have so gripped the English-speaking world," wrote Richard Lupoff in **Edger Rice Burroughs: Master of Adventure**: "Doyle's Sherlock Holmes, Siegel and Shuster's Superman, and Burroughs' Tarzan."

True—but while the other two heroes first appeared in straight narrative fiction, **Superman** alone made his bow in comics. And Joe Shuster gets equal billing with Jerry Siegel—for the heroic figure in its colorful costume, as first drawn by Joe, is as important a part of the **Superman** legend as Jerry's writing.

It was nearly 43 years ago that Jerome Siegel came up with the idea for a new hero with super-powers. Jerry and Joe were both only 17 at the time—the summer of 1933. It was a hot night, and this was before the days of air-conditioned homes. Jerry lay awake, thinking—and an idea struck him. Hopping out of bed, he wrote it down. Back to bed to think another couple of hours—then back up to jot down the thoughts. This kept on all night, and by morning Jerry had a completed script.

Twelve blocks away lived Joe Shuster. The next morning, without stopping for breakfast, Jerry ran that distance to tell Joe what he'd created. The two youths began to develop the character into comic strip form.

Many people have speculated on the inspiration for the Man of Steel. There was nothing new in a man with super-powers; others had written of visitors from other worlds, and also of heroes with dual identities. But Siegel and Shuster were the first to combine the concepts into one fascinating whole. It was a truly awesome idea—something that would literally change the shape of the publishing world.

So naturally, you'd think, this idea was snapped up at once by publishers, who recognized its potential. Right?

Wrong! Years went by; the hero, originally drawn wearing something like riding breeches and an undershirt, now sported the red-yellow-and-blue skintight outfit and cape that would enthrall millions the world over. Yet no one was interested in the strip. "We are in the market only for strips likely to have the most extraordinary appeal," the Bell Syndicate said, "and we do not feel Superman gets into that category." For nearly five years the feature remained unsold.

Jerry and Joe got into comics, though. The company which would one day bear the **DC** emblem had them doing adventure and mystery stories for such mags as **Adventure Comics** and **More Fun Comics**. These included **Dr. Occult, Radio Squad, Federal Men** and **Henri Duval**. When **Detective Comics** (the source of the name **DC**) debuted in 1937, Siegel and Shuster created two new features for it: **Slam Bradley** and **Spy**.

The success of **Detective** inspired **DC** to add a new title the following year. This was to be called **Action Comics**. Harry Donenfeld, then head of the company, began looking for good features for it. He decided to consult M.C. Gaines, who had pioneered the comic magazine field.

Gaines, then an agent for the McClure Syndicate, had **Superman** on his desk, and it occurred to him that the feature just might go well in a title like **Action**. He sent it to Donenfeld—and the entire comics field would never be the same.

The daily strips were pasted up in comic mag form—and in their haste, the publishers omitted the beginning of the sequence and started in the middle of the action. (Later, in **Superman** #1, the missing opening was restored.) It was hard to tell what was happening. But even this slapdash editing could not hold down the Man of Tomorrow.

Surely, by now, the publishers realized what a hit they had—right? Wrong! Many early **Action** issues didn't even feature **Superman** on the cover! When the mag's sales took off like a skyrocket, it took a survey to establish the fact that the man who was selling it was the "big red S."

America wanted heroes—and here was the ultimate. In a short time, **Superman** had his own magazine, a syndicated newspaper strip and a radio show. And soon there were

also animated cartoons.

Suddenly, Jerry and Joe were famous. The two shy lads from Celveland had become celebrities.

They came from similar backgrounds. Jerry's family made a precarious living with a men's furnishing store—and there were six children to feed. Joe's dad, a tailor, had five mouths to feed. Joe worked at odd jobs, but was fortunate enough to win a scholarship at the Cleveland School of Art. Then, at the John Huntington Art School, he paid for lessons 10¢ at a time.

The lads met at school and discovered a mutual interest in science-fiction. They collaborated on a mimeo fanzine, **Science Fiction**, and Jerry submitted stories to s-f pulps under the **nom de plume** of Bernard J. Kenton. (Could the name **Kenton** have suggested Clark **Kent**?)

Their new-found success enabled Siegel and Shuster to rent an office in Cleveland, hire a staff of four artists (including Joe's brother) and begin producing 13 comic pages a week, plus 6 daily strips and a Sunday page. Shuster furnished his house and bought a car, while Siegel married his childhood sweetheart. They were making plenty of money and there seemed to be no need to save for the future.

Jerry, meanwhile, created new costumed heroes for **DC**, including **Ster-Spengled Kid** and **The Spectre**. He and Joe also came up with a **Superman** spin-off—**Superboy.**

Jerry and Joe then began a new strip called **Funnyman**. This was a slapstick hero who disguised his identity of Larry Davis, a Danny Kaye-type comedian, behind a putty nose. For a short time it ran in newspapers and comic magazines—then it died. This was Joe's last commercial artwork, for his eyes were failing.

After a while, Siegel returned to **DC** to script **Supermen, Lois Lane, Superboy,** the **Legion of Super-Heroes**, etc. He also wrote the **Supermen** newspaper strip for the last few years of its existence.

And now, to celebrate their hero's birthday, Siegel and Shuster are the special guests at this first **Super DC Con.** How wonderful it is to all of us to welcome back the men without whom the comic magazine industry might never have achieved the greatness it has!

For Jerry and Joe created a new genre of hero—the super-hero of the twentieth century—endowed with awesome powers, which he hides behind a secret identity. All the others, from **Batmen** to **Spider-Men** and beyond, owe their genesis, in some degree, to the team that gave birth to the first colorfully-clad super-doer—**Supermen!**

When the **Acedemy of Comic Book Arts** made its first **Hall of Feme Awerd**, it was inevitable that the recipients should be Jerome Siegel and Joseph Shuster.

Thanks, Jerry and Joe. Without you, where would we be today?

THE PACE FOR SUPERMAN'S FIRST TWO DECADES WAS SET BY THE ORIGINAL SIEGEL AND SHUSTER STORIES...AND FOR OUR SPECIAL CONVENTION EDITION, HERE'S AN EXTRAORDINARY TALE CLIPPED FROM THE PAGES OF **LOOK** IN WHICH JERRY AND JOE REVEAL...

SUPERMAN
JERRY SIEGEL AND JOE SHUSTER
THE NAZIS CLAIM THE WESTWALL IS INVULNERABLE! WELL, HERE'S WHERE I FIND OUT!
TOWARD THE SIEGFRIED LINE RACES SUPERMAN, SAVIOR OF THE HELPLESS AND OPPRESSED, AS SHELLS BURST ON ALL SIDES OF HIM!
WITHIN THE UNDERGROUND FORTIFICATIONS
IT'S INCREDIBLE! WE'VE SCORED DIRECT HITS AND STILL HE KEEPS COMING ON...
KEEP FIRING! ACH! THAT INHUMAN CREATURE HAS GOT TO BE STOPPED!
DOWN ALONG THE SIEGFRIED LINE RACES THE MAN OF STEEL, TWISTING THE CANNON OUT OF SHAPE!
JUST LET 'EM TRY FIRING NOW!
...THEN TEARING THE TOP OFF THE CONCRETE WESTWALL, SHOUTS AN INVITATION BACK TOWARD THE MAGINOT LINE TO THE FRENCH FORCES...
COME AND GET 'EM!
A TERRIFIC LEAP CARRIES SUPERMAN FAR INTO GERMANY...BUT AS HE HURTLES THRU THE AIR, A FIGHTING PLANE SWOOPS TOWARD HIM GUNS BLAZING...
LOOKING FOR TROUBLE, EH?
WELL, HERE IT IS!
HIMMELIYOS IS DISS?
SHORTLY AFTER, THE MAN OF TOMORROW STREAKS DOWN THROUGH THE CEILING OF HITLER'S RETREAT...

HOW SUPERMAN WOULD END THE WAR

WHEN THE DICTATOR'S GUARDS OFFER OPPOSITION, THEY FIND THE LONE INTRUDER TOO MUCH FOR THEM!
KILL THE SWINE! DON'T LET HIM TOUCH ME!
I'LL GET AROUND TO YOU IN A FEW SECONDS!
I'D LIKE TO LAND A STRICTLY NON-ARYAN SOCK ON YOUR JAW, BUT THERE'S NO TIME FOR THAT! YOU'RE COMING WITH ME WHILE I VISIT A CERTAIN PAL OF YOURS.
PUT ME DOWN! YOU'RE HURTING ME!
EASTWARD RACES SUPERMAN WITH HIS UNWILLING BURDEN, AT A CLIP THAT WOULD OUTDISTANCE THE FASTEST PLANE .....!
DON'T FIRE! HE'S HOLDING THE FUEHRER HOSTAGE!
MOSCOW, RUSSIA— AS STALIN REVIEWS HIS TROOPS FROM ATOP A BALCONY, THE MAN OF STEEL'S FIGURE PLUMMETS FROM THE SKY PLUCKING HIM FROM HIS PERCH...
JOE, MEET ADOLF!
WHAT—??
AS SUPERMAN RACES INTO THE MASSED MARCHERS, THE TROOPS SCATTER IN CONFUSION!
THAT'S RIGHT! CLEAR THE WAY!
WHERE ARE YOU TAKING US?
NEXT STOP— GENEVA, SWITZERLAND!
LATER— SUPERMAN DROPS IN ON A MEETING OF THE LEAGUE OF NATIONS...
GENTLEMEN, I'VE BROUGHT BEFORE YOU THE TWO POWER-MAD SCOUNDRELS RESPONSIBLE FOR EUROPE'S PRESENT ILLS. WHAT IS YOUR JUDGEMENT?
ADOLF HITLER AND JOSEF STALIN— WE PRONOUNCE YOU GUILTY OF MODERN HISTORY'S GREATEST CRIME — UNPROVOKED AGGRESSION AGAINST DEFENSELESS COUNTRIES.

In a previous **AWGDCC** *article, Jack C. Harris focused on the fan activity of costume parades. This issue, we're turning to less famous but equally creative fanac to learn about . . .*

SUPER-HEROES IN MINIATURE

by Fred Schneider

In 1960, after the return of **Green Lantern** and **Flash** in their latest versions, issue #1 of the **JUSTICE LEAGUE OF AMERICA** appeared. On the cover, **Flash** played a game of chess using small figurines of the **Justice League** as chess pieces. The idea so struck me that I immediately wanted a set like that.

In the spring of 1964, **DC** comics ran an advertisement on the back cover that gave me hope that such a chess set could be obtained. Do you remember it? I first saw the ad for the **Aurora Supermen** model in **Green Lantern** #30, and I remember it today: Two kids meet after school and decide to go down to the hobby shop because they have heard that the **Supermen** kits are expected to be delivered that day. Both kids buy the kits and have them assembled that night.

I was twelve years old when that ad ran, when the first super-hero model was released, and I thought you really could assemble **Supermen** in one night. I didn't realize that you had to wait patiently for the paint to dry; that glue had to be used sparingly. I went through two kits and a can of turpentine before I came out with a figure even remotely resembling **Supermen**. But as the **Supermen** kit was followed by **Batman, Robin, Superboy, Wonder Woman** and **Terzan,** my knowledge and skills increased. I thought I was well on my way towards having that dreamed-of chess set.

It is now 1974 and I am living in Manhattan. My ten-year-old models gather dust in a corner of the attic in my parent's Long Island home. **Aurora** has just re-issued several of the models that were popular a decade ago —at four times the price. This is the time of the gas crisis, when plastic and other petroleum products rocket in cost. A casual conversation with Pat O'Neill—another comics fan—at a Greenwich Village store touches on the subject of super hero models:

"I had always hoped for a **Green Lantern** model or a **Flash** model, perhaps with plastic sticks coming out of his back to represent speed lines," I mused.

"I made a **Green Lantern** model once, but I sold it," declared Pat. "I simply left the cape off a **Supermen** model and painted him green and black."

After that, you couldn't stop me. Here was my chance to begin construction of that

long-delayed chass set. I ran to tha nearast hobby stora and bought my first model in ten years: **Superman.** That first version of what I later laarned is callad a super hero convarsion now sits on tha dask of my good friend, **DC** assistant editor Bob Rozakis. When I visit him in his Rockafallar Center office and admire my handiwork, ha usually mumbles something about "Looks like **Superman** in a **Graan Lantarn** costuma," but I recognize a magnificent chess place when I see it.

The world of super-hero conversions is much larger than I suspactad. Perhaps the daddy of all super-haro conversions was Andy Yanchus' version of **Hawkman.**

Andy—who sinca his modeling days has worked for **Aurora,** and is now a frae-lance—was also struck with the **Superman** model as I had been in 1964. But he usad tha haad of a gladiator and the wings of the American bald eagle model to convert **Supes** into the Pinioned Paladin. He also has made Golden Age and Silver Aga varsions of tha **Atom** as well as many non-**DC** super heroes.

Pat—who introducad ma to tha world of supar hero convarsions—has constructed an entire set of **Taan Titans (Robin, Speedy, Aqualad, Kid Flash, Wondar Girl,** and **Mal)** the **Angel** and tha **Ape,** and saveral other kits.

Larry Maslon of Malvarne, L.I., and Stevar Rotterdam of Jamaica, Queens, ara also a couple of super hero enthusiasts. They displayed thair work at many comic convantions, and their version of **Stalkar**—tha

character creatad and scripted by Paul Lavitz—is a converted **Superboy** model now gracing tha dask of Paul's dad.

Super-hero conversionists ara also getting togather and kibbitzing, trading parts and ideas to halp all of them make their modals look 100% accurate. It's a whole world to itself, bridging the hobbies of model building and comic fandom. It laads to axpertisa on super hero costumes and changas thay go through. For axample, the color of **Kid Flash's** ear places wavers batwaan red and yellow and the style of **Hawkman's** boots changes seemingly from issue-to-issue. Deciding the most appropriate or best-looking choice is part of model building. Gathering useful parts is also a chatlange. I have incorporated such diverse items as a Nathan's franch fry fork and tha groom from a wedding cake to make parts of my models (namely, a pitchfork wielded by **Black Canary** and a miniature modal of the **Atom,** to keep everyone in scale).

To construct every hero and villain in comics would take more than a lifetime. To construct every hero and villain in **DC** alone very probably could be one's life work. In order to make finite tha number of models I will build, I have decided to limit myself only to thosa super-powered heroes who have appaared in the **Justica Laagua.** In addition to tha ragular **Suparman, Batman, Wondar Woman** and **Robin** kits, I have constructed models of **Aquaman, Aqualad, Hawkman, Hawkgirl, Green Arrow, Speedy, Black Canary,** the **Atom, J'onn J'onzz,** and the **Atom.** Futura plans call for **Daadman,** the **Phantom Stranger,** and **Matamorpho.**

Becausa most of the skills in building super-haro conversions are daveloped, not taught, I would like to describe tha basic steps I used in constructing a particularly complex modal—**Graan Arrow**—as damonstrative of tha problams a modals enthusiast faces.

To make the **Green Arrow** model, I usad the torso, arms and head of **Superman** and tha legs of tha **Phantom. Phantom** comes in just two body places, so the first step in tha procass was to taka a small saw and saw tha model in half. I glued both **Phantom** model halves together and clampad the dried figure in a visa. Then, carefully matching up the waist to tha torso I would usa, I skatchad a line around the **Phantom** and slowly sawed through it.

Aftar completing tha dissection of tha **Phantom,** it was necessary to sand the rough edges so they would fit neatly onto **Superman's** torso. I also used axtra fine

grain sandpaper to rid the model of all unnecessary details. **Superman's** distinctive hair curl and cleft chin were sanded. Then, the stripes on the **Phantom's** shorts. Down to a basic model with only those features I would later use to make **Green Arrow,** it was time to start adding necessary details.

To the face, with "Testor's Contour Putty for Plastic Models," I gave the face a beard, mustache and small diamond-shaped mask. I built up the shoulders with layers of putty later sanded smooth to make **GA's** vest-jacket, and at the same time filled in the hides in the fighter's shoulders intended for the cape. I constructed the hat with putty and sanded all details with extra fine sandpaper.

The basic **Green Arrow** shape before me, it was time to start painting. To make all lines perfectly straight, I apply masking tape to those areas I don't want to paint on the first coat. Little pieces of tape make sure the triple straps on GA's wrist-protectors are straight and of equal thickness. Tape around his waist makes a belt, and across his chest makes the strap for his quiver.

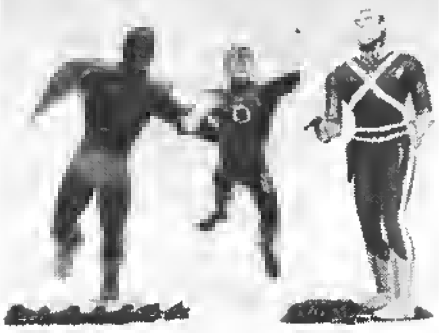
To achieve the two-tone green of his costume, I used leaf green and glossy green to paint **GA's** costume. His gloves, hat, boots, pants, and vest were done in leaf green. The belt, quiver, strap, tights, and shirt were done in the lighter, glossy green. A very fine paint brush was used to add small but necessary details like the capital "G" on his belt and the crossed laces on his vest.

Because **Superman's** right fist is outthrust, I poked a hole in it with a heated paper clip and inserted one of the "runners" to which all the model pieces are attached to construct an arrow for **GA** to grasp. In his left fist, slightly behind the standing figure, I put a bow constructed from a long piece of girder from the **Superman** model, painted wood color and bent by soaking in boiling water. The black string on the bow was made by stretching a runner across a lit candle. **Green Arrow's** square quiver was made from a small plastic pill box, and the arrow feathers sticking up were made from putty, shaped and sanded and then glued in place.

With a black mask; blond hair, beard, and mustache; and placed on a red stand from the **Phantom** model with the letters spelling **"Green Arrow"** firmly in place, the eleventh **Justice League** figure for my collection was complete.

Total work was done over a three-week period, never working more than an hour a day. If I did nothing else but construct models, it probably would have taken just as long because of all the waiting time involved in putty, paint, and glue work. If you have never made a model before, or if you have but have never attempted a "conversion," you shouldn't hesitate just because it looks hard. The major ingredients are creativity and imagination, and you can create your own **Justice League** or favorite character.

"Sugar and Spike" you say? Well, if you take the head from the **Wonder Woman** model. . . .



CON PROGRAM

FRIDAY

4:00 PM CONVENTION OPENS
DEALERS ROOM - GRAND BALLROOM
RADIO ROOM - PARLOR A
ART EXHIBIT - EAST BALLROOM
SUPERMAN MEMORABILIA - PARLOR A
HOW A COMIC BOOK IS CREATED - PARLORS B&C (TO 6 PM)
MERCHANDISE EXHIBITS - WINDSOR TERRACE (LOBBY FLOOR)
CARTOONS - WEST BALLROOM (TO 6:30 PM)

5:00 PM WELCOME - SOL HARRISON, PRESIDENT OF NPP - WINDSOR BALLROOM (LOBBY FLOOR)

6:00 PM WORKSHOP IN COMIC BOOK WRITING - WINDSOR BALLROOM (LOBBY FLOOR)

7:00 PM WONDER WOMAN - AMERICA'S AMAZING AMAZON - PANEL DISCUSSION - WINDSOR BALLROOM (LOBBY FLOOR)

7:00 PM AUCTION I - BARGAINS & ODDITIES - WEST BALLROOM

8:00 PM ART EXHIBIT, RADIO & MEMORABILIA ROOM, DEALERS ROOM CLOSE FOR TODAY

8:00 PM THE EDUCATIONAL VALUE OF COMIC BOOKS - WEST BALLROOM

8:00 PM FILM PROGRAM - WINDSOR BALLROOM (LOBBY FLOOR) TO MIDNIGHT

12:00 MIDNIGHT
CONVENTION CLOSES FOR TODAY

SATURDAY

10:00 AM CONVENTION OPENS
DEALERS ROOM - GRAND BALLROOM
RADIO ROOM - PARLOR A
ART EXHIBIT - EAST BALLROOM
SUPERMAN MEMORABILIA - PARLOR A
HOW A COMIC BOOK IS CREATED - PARLORS B&C (TO 12 NOON)
MERCHANDISE EXHIBITS - WINDSOR TERRACE (LOBBY FLOOR)
CARTOONS - WEST BALLROOM (TO 2:00 PM)

11:00 AM COMIC BOOK SCRIPTING: THEN & NOW - WINDSOR BALLROOM (LOBBY FLOOR)

12:00 NOON
BATMAN:THE DARKNIGHT DETECTIVE - PANEL DISCUSSION - WINDSOR BALLROOM (LOBBY FLOOR)

1:00 PM KEYNOTE: SHELDON MAYER WINDSOR BALLROOM (LOBBY FLOOR)

2:00 PM THE LEGION OF SUPER-HEROES MORE HEROES, MORE FANS? WINDSOR BALLROOM (LOBBY FLOOR)

2:00 PM HOW A COMIC BOOK IS CREATED - PARLORS B&C (TO 4:00 PM)

2:30 PM AUCTION II - ARTWORK & TREASURES - WEST BALLROOM

3:00 PM WORKSHOP: HOW TO DRAW COMIC BOOKS - WINDSOR BALLROOM (LOBBY FLOOR)

4:00 PM COSTUME PARADE I - WINDSOR BALLROOM (LOBBY FLOOR)

6:00 PM JERRY SIEGEL & JOE SHUSTER - A TRIBUTE - WINDSOR BALLROOM (LOBBY FLOOR)

7:00 PM TRIVIA CONTEST - WEST BALLROOM

8:00 PM ART EXHIBIT, MEMORABILIA & RADIO ROOM CLOSE FOR TODAY

8:00 PM FILM PROGRAM II - WINDSOR BALLROOM (LOBBY FLOOR) TO MIDNIGHT

10:00 PM TARZAN AND HIS TEAM - PANEL DISCUSSION - WEST BALLROOM

10:00 PM DEALERS ROOM CLOSES

12:00 MIDNIGHT. CONVENTION CLOSES FOR TODAY

SUNDAY

10:00 AM CONVENTION OPENS
DEALERS ROOM - GRAND BALLROOM
RADIO ROOM - PARLOR A
ART EXHIBIT - EAST BALLROOM
SUPERMAN MEMORABILIA - PARLOR A
MERCHANDISE EXHIBITS - WINDSOR TERRACE (LOBBY FLOOR)
CARTOONS - WEST BALLROOM (TO 1 PM)

11:00 AM THE ART OF STORYTELLING - WINDSOR BALLROOM (LOBBY FLOOR)

12:00 NOON SUPERMAN:THE MAN & THE MYTH - PANEL - WINDSOR BALLROOM (LOBBY FLOOR)

12:00 NOON HOW A COMIC BOOK IS CREATED - PARLORS B&C (TO 2:00 PM)

1:00 PM THE GOLDEN AGE & THE MEN WHO MADE IT - PANEL - WINDSOR BALLROOM (LOBBY FLOOR)

1:30 PM AUCTION III - JUNK & JEWELS - WEST BALLROOM

2:00 PM WHO ARE TODAY'S HEROES? - A PERSONALITY PANEL - WINDSOR BALLROOM (LOBBY FLOOR)

3:00 PM CARTOONS - WEST BALLROOM (TO 7:00 PM)

3:30 PM COSTUME PARADE II - WINDSOR BALLROOM (LOBBY FLOOR)

4:00 PM HOW A COMIC BOOK IS CREATED - PARLORS B&C (TO 6:00 PM)

5:30 PM SUPERMAN'S BIRTHDAY PARTY STAGE AREA OF THE GRAND BALLROOM

8:00 PM ALL AREAS CLOSE, CONVENTION ENDS. THANK YOU FOR COMING AND PLEASE BE WITH US NEXT YEAR!

AUTOGRAPH SESSIONS: THROUGHOUT THE CONVENTION, GUESTS WILL BE ANNOUNCED AND AUTOGRAPHS GIVEN IN THE SPECIAL STAGE AREA OF THE GRAND BALLROOM.

[THIS SCHEDULE HAS BEEN PROVIDED FOR YOUR CONVENIENCE BY PHIL SEULING, & IS SUBJECT TO CHANGE BY THE SUPER DC CON STAFF IN ALL REGARDS. ANY CHANGES WILL BE POSTED BY THE GRAND & WINDSOR BALLROOM ENTRANCES AS THEY ARE MADE. THANK YOU.]

For those of you readers who are new to the world of comic conventions and comic fandom, we commissioned a special article. Not on the heroes of the **DC** line, but on the heroic tricks that will make the world of fandom more fun for **you!**

COMIC COLLECTING: HINTS FOR A NEW HOBBYIST

By Paul Kupperberg

Chances are that if you've read and enjoyed many comic books you've thought about collecting them. Perhaps you even have the beginnings of a collection in those piles of comics that seem to accumulate rather rapidly in your closet or basement. Whichever it is, comic book collecting is one of the most enjoyable hobbies you can get in to. All you need is a couple of feet of shelf space, a good pair of walking shoes and the desire to have fun.

Starting your comic book collection is simple. Merely find a newsstand or stationary store in your area that stocks a large selection of comics and begin to buy. Unless you're incredibly fortunate though, you'll probably have to visit several stores and stands before you are able to get everything that you want. It is rare to find one place that stocks a large enough variety of titles to suit the average collector, so this is where the walking shoes come in handy. Buy an issue or two of every comic on the stands and see which ones you'd like to buy regularly. Then proceed to do so.

To make sure that you don't miss any of the comics that you regularly buy for your collection, keep track of when they come out. The best way to do this is to receive a fanzine (like **THE AMAZING WORLD OF DC COMICS**) which features a checklist of titles and the date on which they are scheduled to come out. What with the vast number of titles on the stands nowadays the average collector can't aford to buy everything that's published, much as he'd like to, unless his name happens to be J. Paul Getty, Jr. The collector **has** to be selective in what he buys simply because of economy, both monetary and space-wise.

Getting the comics straight off the stands is not the only method available to the would-be collector, although it is the most common. If you're lucky you may find a friend or relative whoo is willing to either trade or sell (for a reasonable price, that is) their comics to you. This method, along with that rare occurance known as finding bundles of comics in your grandmother's attic, will more often than not net you older comic books, or back issues. It is the lucky collector who makes such a find—so start looking!

Now that you've taken that first step on the way to a comic book collection it's time to move on. By the time you've been at it for several weeks you should have a pretty good idea of what comics you want in your collection. Once you've gotten those set in your mind, you'll want to go on to bigger and better things, namely back issues of your favorite titles to give you a complete run. As stated before, the chances of finding old issues of comics in an attic, particularly the specific ones you seek, are not good. Your best bet lies in any, or all, of the following places: comic book conventions, used book stores, fan magazine advertisements, and Salvation Army (or similar) type stores.

Comic book conventions (known as comicons) such as this one are an excellent place to find those back issues you need. Somewhere among all the comic books for sale in the dealer's area are all the ones you want. If the back issues are fairly recent then you should not have to pay much for them. However, the older the comic, the more you will have to pay, so, set yourself limits on what you want to buy for how much. Also, if a comic book is expensive make sure you check around with other dealers and see what they charge for it. You'd be surprised at how much difference there can be in prices for the same comic when there are two different dealers. You might even want to purchase a "Comic Book Guide" to keep from being ripped off.

Another good idea is to always carry around a list of the specific comics you want. After all, you never know when you may find a store that sells back issues for a good price and it's extremely difficult to recall **every** comic book you own, expecially when your collection starts to grow.

Since comicons are not always when you want them it's best to know a good used book store in your area that sells back issues. Simply check your local telephone directory and you'll probably find at least one store nearby. Unlike comicons, you can have a bookstore keep an eye out for the comics you want and set them aside. Often, if you're on friendly terms with the store's proprietor (and this also applies to newsstands and the new comic books) he'll be more than happy to do this for you.

The other two methods for expanding your collecton, advertisements in fan magazines and Salvation Army stores, are very limited, but still, at times, useful. Many collectors do not like to order their comics from advertisements in fan magazines (or **fanzines**) because they fear either their money or their comics getting lost in the mail. Also, most collectors like to see what they're paying for before they buy for it just to be certain as to the comic's condition and appearance. (Comic books have four major classifications as to condition. They are: 1) Poor, which is very often unsuitable for collecting; 2) Fair, which means that the

comic is in fairly good shape with no pages or covers missing; 3) Good, which is the average condition of a comic, meaning there are no rips, tears or major defects; and 4) Mint, which means that the comic is in perfect, prestine, A-1 shape. Mint is naturally the most preferred condition and, usually, will cost more.)

Finally, Salvation Army Stores will **sometimes** receive comic books on paper drives or as donations. If you're fortunate enough you may find comics for sale there, usually for no more than a few cents apiece.

Okay. Now you've got your collection well on it's way, so now what? The collector must now, naturally, store his collection. There are several different ways of doing this, starting with the easiest, or Alpha-Numerical system. Quite simply, all your comics are placed on the shelf in alphabetical order by numbers, the most recent issues in front. That's all there is to it and this system serves you the best since it is easy to get to any comic you want because you know exactly where it is on your shelf. Standing the comics upright,with the spines facing out is the most common way to keep your comics on the shelf. Stacking them one on top of the other, while it may save you some much-needed shelf space makes it more difficult to get to any specific comic.

For those of you who do not have sufficient shelf space to store comics there is an alternate method. The comics can be placed upright in cardboard boxes and put safely away on the floor of a closet, or in your basement or attic. While this makes it more difficult to get to your comics, it is a safe way to store them, and, for many with limited space, the only way.

Regardless of how you store the comics there are certain precautions that should be taken. First and foremost, don't keep your collection in very damp or, alternately, very dry places. Basements and attics, unless they have controlled temperature and humidity, are unsuitable for your collections. Also, direct sun-light is bad for your comics, as the paper they are printed on tends to yellow and crumple if not properly taken care of.

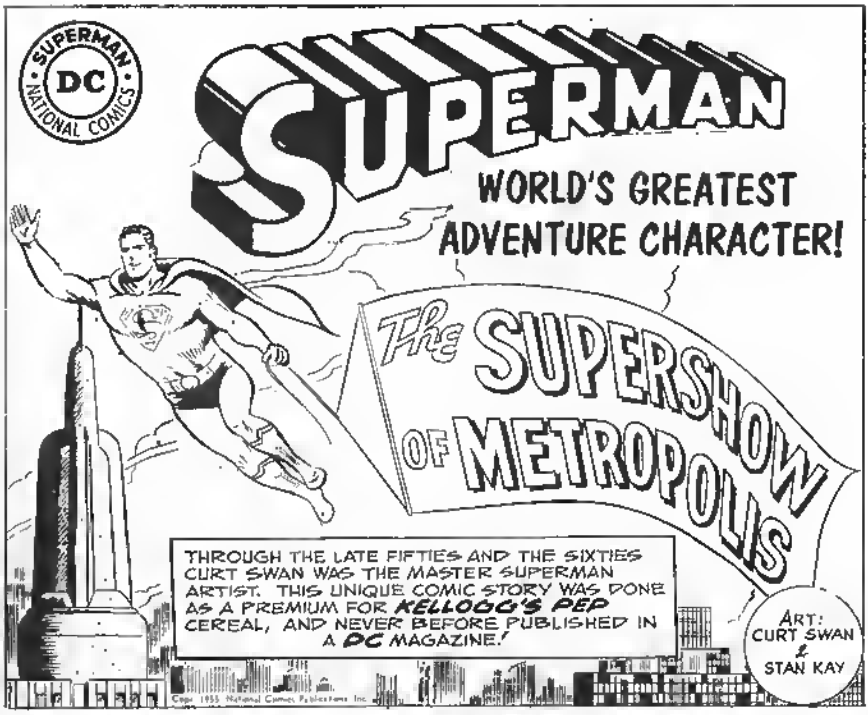
No matter what way you use to store them, you should always keep your comic books in protective plastic bags. Regular store-bought Baggies are fine for the job, and they have the advantage of being able to hold several comic books each. However, it is best to use bags manufactured specially for comics. Many dealers at conventions have them for sale at their tables, usually at a price of two or three dollars per hundred bags. While this may seem expensive it is well worth the price as these plastic bags protect and preserve the value of your comics.

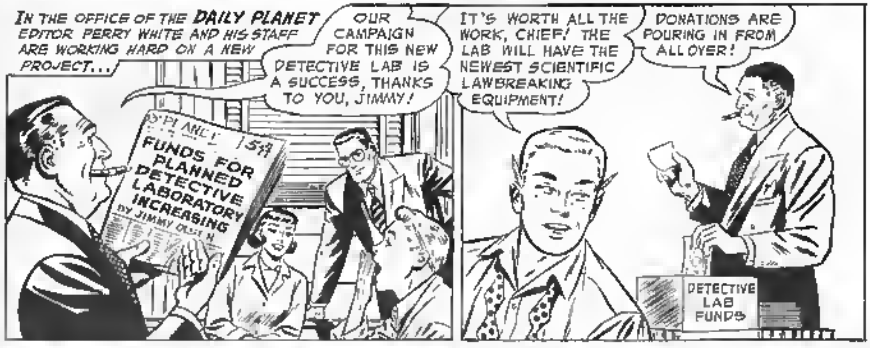
There is a less expensive way of getting the feeling of real books for your shelf, however. There are binders, such as Captain Collector's Comic Library binders, which keep the comics in volumes without the expense of permenant binding. However, they also lack the permenant preservative values of the true hardcover binding.

Some collectors even like to bind their comic books into volumes that appear to be regular hardcover books on their shelves. This helps protect the comics but is extremely expensive . . . it can be as much as $12.00 for each book.

It is always advisable to keep an exact record of which comic books you own. This helps avoid confusion and prevents you from purchasing a comic book you all ready have. The most convenient way to keep this record is in a small 3½ x 5½ inch notebook, preferably one with looseleaf pages. All you do is give each title you collect it's own page in the book and mark down which numbers you already have, leaving spaces, of course, for the issues you still need. It's best to do it this way as it gives you a portable record which is easy to carry around with you at comicons, to bookstores, etcetera.

You'll probably develop tricks and methods of collecting of your own as you gain more and more experience (not to mention comic books!). And don't worry when you find that you have six feet of comics, you only have five feet of shelf space to put them on. You'll think of something. . . .

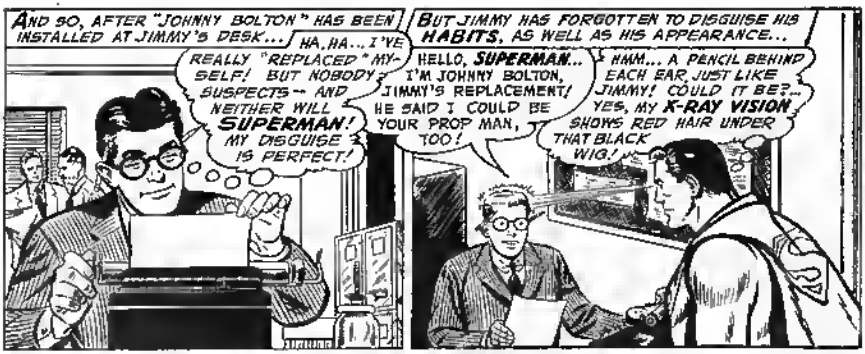

SUPERMAN
DC
NATIONAL COMICS
SUPERMAN
WORLD'S GREATEST ADVENTURE CHARACTER!
The SUPERSHOW OF METROPOLIS
THROUGH THE LATE FIFTIES AND THE SIXTIES CURT SWAN WAS THE MASTER SUPERMAN ARTIST. THIS UNIQUE COMIC STORY WAS DONE AS A PREMIUM FOR KELLOGG'S PEP CEREAL, AND NEVER BEFORE PUBLISHED IN A DC MAGAZINE!
ART: CURT SWAN & STAN KAY
Copr. 1955 National Comics Publications Inc.


IN THE OFFICE OF THE DAILY PLANET EDITOR PERRY WHITE AND HIS STAFF ARE WORKING HARD ON A NEW PROJECT...
OUR CAMPAIGN FOR THIS NEW DETECTIVE LAB IS A SUCCESS, THANKS TO YOU, JIMMY!
FUNDS FOR PLANNED DETECTIVE LABORATORY INCREASING
IT'S WORTH ALL THE WORK, CHIEF! THE LAB WILL HAVE THE NEWEST SCIENTIFIC LAWBREAKING EQUIPMENT!
DONATIONS ARE POURING IN FROM ALL OVER!
DETECTIVE LAB FUNDS

BUT WE ALSO GET THREAT NOTES, LIKE THIS ONE, FROM WORRIED CRIMINALS!
Lay off that new lab, or you'll all be sorry!! The X-Mob
BUT UNDERWORLD THREATS WON'T STOP THE GOOD WORK! BEST OF ALL, SUPERMAN WILL RAISE THE FINAL FUNDS, THROUGH THIS SHOW HE'S PUTTING ON! BY THE WAY, HE NEEDS A BACKSTAGE HELPER TO HANDLE PROPS!
DAILY
SUPERMAN SHOW STARTING TOMORROW! ALL PROCEEDS TO THE DETECTIVE LAB!

LET ME TAKE THE JOB, CHIEF!
WELL--IF YOU'RE SURE YOU'RE NOT TOO WORN OUT TO TAKE ON MORE WORK... ALL RIGHT, JIMMY!
ARE YOU SURE YOU WANT TO TAKE ON THAT EXTRA JOB, JIMMY? YOU LOOK PRETTY TIRED TO ME!
I--I DO? GOSH--MAYBE YOU'RE RIGHT, CLARK!
THREAT NOTES RE: CRIME LAB
BUT DON'T WORRY ABOUT IT... I'LL BE FINE AFTER A NIGHT'S SLEEP! IF YOU SEE SUPERMAN, CLARK, TELL HIM I'LL BE HIS PROP MAN!
YES... UH... I WILL, JIMMY!
SOONER THAN YOU THINK, IN FACT!
LITTLE DOES CUB REPORTER JIMMY OLSEN REALIZE THAT KENT IS SECRETLY SUPERMAN!
AND ONCE ALONE, THE MILD-MANNERED NEWS-MAN SWIFTLY SHEDS THE OUTER GARMENTS THAT HIDE HIS COLORFUL COSTUME...
I HATE TO DO THIS, BUT IT'S FOR JIMMY'S OWN GOOD!
A MOMENT LATER...
HI, SUPERMAN! LISTEN, I'LL TAKE THAT PROP MAN JOB AND... HEY! WHAT'S THE MATTER?
JIMMY--YOU LOOK SO PALE AND WORN! LET ME SEE YOUR TONGUE!
BAD--BAD... THE SIGNS OF OVERWORK, JIMMY! I'LL HAVE TO SPEAK TO YOUR BOSS ABOUT THIS... WAIT HERE...
AND AFTER A HURRIED CONFERENCE WITH PERRY WHITE...
HMM... YOU'RE RIGHT, SUPERMAN! POOR LAD--ON THE VERGE OF COLLAPSE! BETTER TAKE A WEEK OFF, JIMMY!
BUT--BUT I CAN'T LEAVE NOW, CHIEF! WHO'LL WRITE THE DETECTIVE LAB STORIES?
OH, DON'T WORRY--WE'LL GET SOMEONE IN YOUR PLACE!
BUT WAIT--WHO'LL BE SUPERMAN'S HELPER AT HIS SHOW?

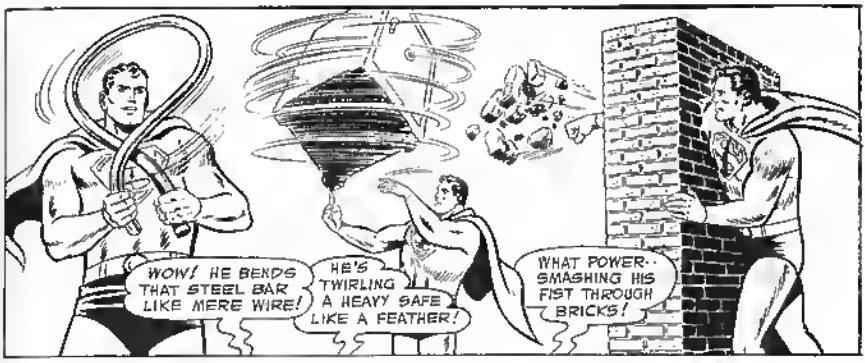
FORGET IT, JIMMY-- I CAN FIND ANOTHER BOY! JUST GET FAR AWAY FROM TOWN, AND RELAX!
BUT·· BUT... OH, WHAT'S THE USE?
THAT NIGHT, AS A WORRIED JIMMY PACKS TO LEAVE...
GOSH·· THE CHIEF WILL HIRE A NEW BOY IN MY PLACE! WHAT IF HE TURNS OUT SO GOOD THAT MR. WHITE WON'T WANT ME BACK?
AND WE'D GET ALL THE BIG THRILL OF HELPING SUPERMAN AT THE SHOW TOO! NO·· I WON'T LEAVE! NOBODY'S GOING TO BEAT ME OUT OF MY RIGHTS! I'LL UNPACK!
TROUBLE IS, PERRY WHITE WON'T LET ME IN THE OFFICE·· AND SUPERMAN WON'T ACCEPT MY HELP, SO I'LL HAVE TO DISGUISE MYSELF!
DISGUISES PROPERTY OF JIMMY OLSEN
I'VE GOT TO BE CLEVER TO FOOL SUPERMAN! I'LL CHANGE MY FIGURE BY GIVING MYSELF A BULGING CHEST!
THEN A BLACK WIG, GLASSES·· AND PRESTO, I'M NOW READY TO APPLY FOR MY VACANCY AT THE PLANET TOMORROW!
NEXT MORNING, BACK AT THE OFFICE...
MR. WHITE? I'M... ER... JOHNNY BOLTON, A FRIEND OF JIMMY'S! HE GAVE ME THIS LETTER OF RECOMMENDATION...
WHICH I WROTE MYSELF, OF COURSE!
GOOD... THIS SAVES ME LOOKING FOR EXTRA HELP! YOU'RE HIRED, JOHNNY!
Dear Chief, Johnny Bolton would fill my shoes very nicely, and he can also be Superman's helper! Jimmy


AND SO, AFTER "JOHNNY BOLTON" HAS BEEN INSTALLED AT JIMMY'S DESK...
HA, HA... I'VE REALLY "REPLACED" MYSELF! BUT NOBODY SUSPECTS -- AND NEITHER WILL SUPERMAN!
MY DISGUISE IS PERFECT!
BUT JIMMY HAS FORGOTTEN TO DISGUISE HIS HABITS, AS WELL AS HIS APPEARANCE...
HELLO, SUPERMAN... I'M JOHNNY BOLTON, JIMMY'S REPLACEMENT! HE SAID I COULD BE YOUR PROP MAN, TOO!
HMM... A PENCIL BEHIND EACH EAR, JUST LIKE JIMMY! COULD IT BE?... YES, MY X-RAY VISION SHOWS RED HAIR UNDER THAT BLACK WIG!

JIMMY DISOBEYED MY ORDERS TO LEAVE TOWN FOR HIS OWN GOOD! BUT INSTEAD OF EXPOSING HIM, I'LL PRETEND TO BE FOOLED AND TEACH HIM A LESSON!
SOON...
JIMMY'S GOING TO BE SORRY HE EVER PULLED THIS TRICK!
I'LL TRY YOU OUT NOW, JOHNNY!
SUPERMAN SHOW STARTS TODAY
I MUST REMEMBER THIS IS ALL NEW TO "JOHNNY"...
WHEEE WE'RE FLYING! WHAT A THRILL!

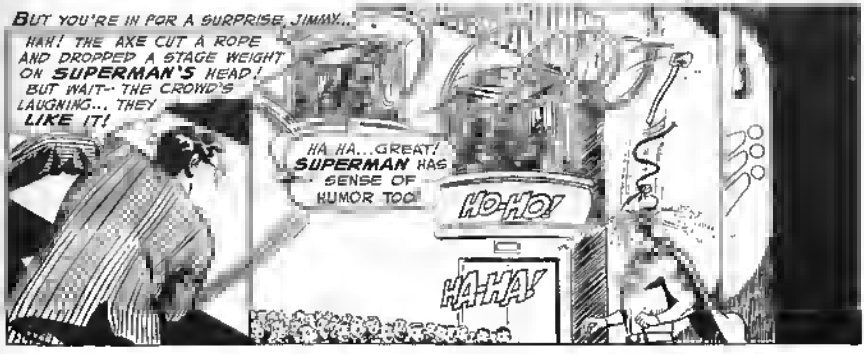
AFTER EXPLAINING THE PROPS, SUPERMAN BEGINS JIMMY'S PUNISHMENT...
YOU STAY OUT OF SIGHT, JOHNNY... AND DON'T MAKE MISTAKES -- LIKE JIMMY USED TO DO!
OUCH!
DID HE MEAN THAT? DIG ABOUT ME?
ON STAGE, SUPERMAN BEGINS HIS THRILLING SHOW...
LOOK -- BULLETS ONLY BOUNCE OFF HIM!
YAYYYY
ERRIF

NEXT, AS JIMMY HURLS A KNIFE...
AMAZING! IT JUST FOLDED UP!
SUPERMAN'S WOWING THE CROWD, AS USUAL... BUT I WONDER WHY HE WANTS ME OUT OF SIGHT? WELL, HERE GO HIS FINAL PROPS...


WOW! HE BENDS THAT STEEL BAR LIKE MERE WIRE!
HE'S TWIRLING A HEAVY SAFE LIKE A FEATHER!
WHAT POWER·· SMASHING HIS FIST THROUGH BRICKS!

AFTER THE CURTAIN CALLS...
NOW I'LL SEE IF "JOHNNY BOLTON" EARNED THIS JOB FOR THE REST OF THE WEEK...
DID I DO AS WELL AS... ER... JIMMY OLSEN WOULD HAVE, SUPERMAN?
BETTER, JOHNNY!
BETTER?? GOLLY-- SUPERMAN SOUNDS GLAD TO BE RID OF JIMMY!

AS THE DAYS PASS, THE SECRET NEEDLING CONTINUES...
YOU'RE DOING FINE JOHNNY! YOU KNOW, I HARDLY MISS JIMMY WITH YOU AROUND·· PAL!
PAL·? BUT I'M SUPPOSED TO BE HIS PAL··ME, JIMMY OLSEN-- NOT JOHNNY!
THUS DOES JIMMY SOON GROW JEALOUS OF HIMSELF!
ONLY ONE THING TO DO... MAKE "JOHNNY" LOOK BAD! I'LL PRETEND TO THROW THIS AXE WILDLY-- AND RUIN THE ACT!


BUT YOU'RE IN FOR A SURPRISE, JIMMY...
HAH! THE AXE CUT A ROPE AND DROPPED A STAGE WEIGHT ON SUPERMAN'S HEAD! BUT WAIT·· THE CROWD'S LAUGHING... THEY LIKE IT!
HA HA...GREAT! SUPERMAN HAS A SENSE OF HUMOR TOO!
HO-HO!
HA-HA!

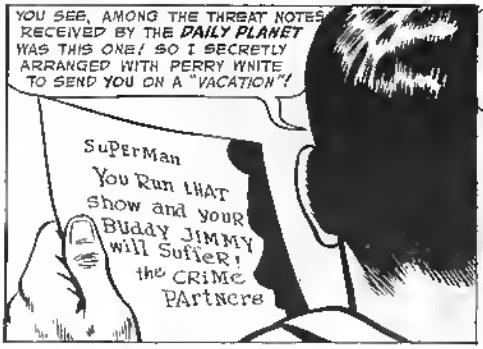
HAHO-HOHA WHEE HO
NICE GOING, JOHNNY... EVERYONE'S ROARING! JIMMY WOULD NEVER HAVE THOUGHT OF ANYTHING THAT CLEVER!
OH, NO! THAT ONLY HELPED "JOHNNY" WIN MORE PRAISE FROM SUPERMAN!
LATER, AT HOME, AS SUPERMAN RESUMES HIS EVERYDAY IDENTITY...
POOR JIMMY... HE'S LEARNING THAT DECEPTION JUST DOESN'T PAY!
WHILE IN JIMMY'S APARTMENT...
JEEPERS! WHY DID I EVER THINK OF THIS "NEW IDENTITY"? IT'S MY OWN RIVAL NOW... AND IF I DON'T WATCH OUT, I'LL END UP AS SUPERMAN'S EX-PAL!
SO AT THE NEXT SHOW...
I'LL RUIN "JOHNNY" FOR SURE THIS TIME! INSTEAD OF THROWING THIS KNIFE, I'LL CARRY IT ONSTAGE IN PERSON AND...
HELLO, FOLKS! I'M JOHNNY BOLTON, SUPERMAN'S HELPER, AND I THINK IT'S ONLY FAIR THAT I SHARE THE HONORS FOR THIS SHOW!
THIS'LL MAKE HIM THINK "JOHNNY'S" A BIG BRAGGART!
WHAT'S MORE, FOLKS, FROM NOW ON I'M GOING TO BE SUPERMAN'S PAL AND HELP HIM CRUSH CRIME! AND HE'S LUCKY TO FIND ME, SEE?
BUT JIMMY HASN'T RECKONED WITH TWO VERY UNHAPPY SPECTATORS...
IF THAT DETECTIVE LAB GETS BUILT, ALFIE, WE MAY END UP IN JAIL! STILL.. HOW CAN WE STOP SUPERMAN?
THAT LOUDMOUTH KID GIVES ME AN IDEA, PETE...
TOSS THESE GRENADES AT HIM! IF THE KID GETS HURT, SUPERMAN WILL HAVE TO CLOSE DOWN THE BIG SHOW!
YEAH.. AND WE CAN ESCAPE IN THIS BIG CROWD!

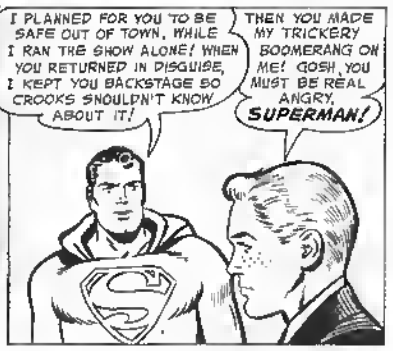
BUT JIMMY THINKS FAST AS HE RECOGNIZES THE DEADLY OBJECTS...
DO SOMETHING, SUPERMAN! THESE GRENADES ARE ABOUT TO EXPLODE!
I'LL PRETEND TO JUGGLE THEM!
...AND THEN SEND THEM THROUGH THAT OPEN SKYLIGHT, WITH A SUPER-FLIP OF THE WRIST!
SUPERMAN'S MERE "FLIP" SENDS THE MISSILES MILES HIGH, WHERE THEY EXPLODE HARMLESSLY!
BAM
BAM
BAM
BAM
BAM
BACK ON THE STAGE...
FOLKS, THOSE GRENADE-THROWERS ESCAPED-- BUT JOHNNY BOLTON, BY HIS QUICK THINKING, SAVED MANY LIVES...
OH, NO! IT ALL WENT WRONG AGAIN!
JIMMY OLSEN'S FINISHER! HEREAFTER, JOHNNY, YOU'LL BE MY PAL AND HELPER!
GULP! N-NOW I'VE REALLY FIXED MYSELF!
AND AS A CRESTFALLEN JIMMY TRUDGES HOME...
SOB! I'M A NOBODY NOW! SUPERMAN CHOKE HAS A NEW PAL, AND JIMMY OLSEN'S FINISHED!
OKAY-- WE CAN NAB HIM NOW...
BUT IN THAT VERY SAME INSTANT...
I KNEW YOU TWO WOULD SHOW YOURSELVES, ONCE YOU DISCOVERED I HAD A BOY HELPER!
SUPERMAN! YIPES! DRIVE AWAY, FULL SPEED!

THE ONLY PLACE YOU'RE GOING TO AT FULL SPEED IS A JAIL... RIGHT, JIMMY?
JIMMY??
RRRR

YOU... ER... NAVE ME WRONG, SUPERMAN! I'M JONNNY BOLTON AND... ULPS!
NO, I MEANT JIMMY - AND YOU CAN TAKE OFF THAT DISGUISE NOW!

YOU·· YOU KNEW ALL ALONG? THEN WHY DID YOU PRETEND YOU LIKED "JOHNNY" BETTER?
TO TEACH YOU A LESSON, JIMMY!


YOU SEE, AMONG THE THREAT NOTES RECEIVED BY THE DAILY PLANET WAS THIS ONE! SO I SECRETLY ARRANGED WITH PERRY WHITE TO SEND YOU ON A "VACATION"!
SuPerMan You Run tHAT Show and your Buddy JIMMY will SuffeR! the CRIME PArtners


I PLANNED FOR YOU TO BE SAFE OUT OF TOWN, WHILE I RAN THE SHOW ALONE! WHEN YOU RETURNED IN DISGUISE, I KEPT YOU BACKSTAGE SO CROOKS SHOULDN'T KNOW ABOUT IT!
THEN YOU MADE MY TRICKERY BOOMERANG ON ME! GOSH, YOU MUST BE REAL ANGRY, SUPERMAN!

DON'T BE SILLY, JIMMY! NOBODY WILL EVER TAKE YOUR PLACE WITH ME!
SUPER-DUPER! I GUESS ALL THE TROUBLE YOU TOOK, TO SHOW ME RIGHT FROM WRONG, PROVES YOU WERE REALLY MY PAL ALL THE WHILE!

AND SO, DAYS LATER, AS CLARK KENT SHOWS JIMMY A THRILLING HEADLINE...
HOW DO YOU LIKE THIS, JOHNNY... ER.. I MEAN JIMMY?
PLEASE... DON'T EVER REMIND ME OF THAT NAME AGAIN!
SUPERMAN AND JIMMY OLSEN RAID FUNDS FOR CRIME LAB

COSTUME PARTY CAPERS

by Jack C. Harris

It was a hot summer night in the year 1938, when a rudely awakened butler answered the thunderous pounding at the entrance to the governor's mansion. Opening the door, the startled manservant was confronted by a man dressed in a brilliant red and blue costume. Knowing it was much too early for Hallowe'en, the butler refused

entrance to the powerful-looking figure who demanded to speak to the governor on a matter of life and death.

But the earnest man in costume was not to be stopped. He burst through the steel-reinforced door to the governor's bedroom and convinced him to pardon a condemned murderer, since the red and blue garbed stranger had captured the real culprit. Turning the murderer over to the governor, the man vanished into the night.

And so began the adventures of **Superman**—the first costumed comic book character, who debuted in the pages of **ACTION COMICS** #1, June, 1938.

But why the costume? Why did this super-strong man feel the need to dress in the colorful clothes? Perhaps, as the first **Green Lantern** stated in **his** first adventure in **ALL-AMERICAN COMICS** #16, July, 1940, he wanted " . . . to be a dreaded figure . . . so bizarre that once I am seen I will never be forgotten!" As if anyone could forget the super-deeds of super-doers!

Actually, **Superman's** costume was based on the type that circus acrobats and aerialists wore—skin-tight, colorful and functionally enabling free movement. The **Man of Steel** needed this type of uniform (as he often called it) for just these reasons, since, at the beginning he was only a super-strong acrobat. The power to fly and his optical powers (x-ray vision, telescopic vision, etc.) all came later.

Although the basic design of the costume never drastically changed, over the years it did become more functional. His belt buckle, for instance, now carries his **Justice League of America** signal device and a secret pouch in his cape holds his super-compressed **Clerk Kent** clothes.

The legends grew: Martha Kent was said to have unravelled Kal-El's baby blankets from the Kryptonian rocket and sewn them into his super-suit. His belt and boots were also made from materials salvaged from the rocket. Even his **Clark Kent** glasses were constructed from the window plastic of the Kryptonian rocket, so that his heat vision could pass through harmlessly.

Since that historic day in 1938, many, many more heroes debuted—each one wearing a costume more flashy and colorful than the one before—in tribute to that first costume and hero. And along with the growing ranks of costumed heroes, there were growing ranks of costumed fans!

Ever since people started reading comic books there has been that deep-down feeling to **be** one of the heroes; to jump into that nearby phone booth and emerge as a world-saver. As years have gone by Hallowe'en has been filled with less and less goblins and more and more super-heroes.

When fans of the comics started gathering together at conventions, their fantasies swept them up and costume parades began to appear as important convention events . . . larger and more public costume parties.

Often in the history of comics, such costume parties have played an important role in the origins of some of the most famous heroes.

Years ago, on the haunted eve of Hallowe'en, the well known society physician, Dr. Thomas Wayne attended a costume ball in his unique "bat-man" costume, complete with shrouded grey cloth and blue-black bat wings—much to the wide-eyed wonderment of his infant son, Bruce.

But the gala society affair was interrupted by desparate crooks who kidnapped the costumed doctor forced him to treat their wounded boss. Escaping, the dynamic doctor later testified against the mob leader, sending him behind bars for a decede.

Soon after the release of the powerful crook, he engaged a hired killer to murder Dr. Weyne and his wife on a hot June night—

ONE NIGHT, HE WAS AT LAST READY FOR HIS CHOSEN CAREER, BUT HE NEEDED A DISGUISE THAT WOULD STRIKE TERROR INTO CRIMINAL HEARTS...
A BAT-- IT'S FLOWN IN THE WINDOW! IT'S LIKE AN OMEN! I SHALL BECOME A BAT-- A BATMAN!

THEN AS THE SMOKE DRIFTS AWAY...
I CAUSED THE FIERY PUFF BY HAVING MY X-RAY VISION IGNITE A HANDFUL OF THE MAGNESIUM POWDER I FIRST THREW ON THE GROUND!
GAA-AAAA IT'S... THE DEVIL!
GREETINGS, EVIL MORTALS!

leeving young Bruce as the only witness. Little did the underworld reallze that the combinetion ot seeing his perents shot down betore his eyes end the deep, burled memories ot his tather's "bat-man" costume would someday congeel in Bruce Wayne's determination; end thet after years ot intensive selt-treining, he would emerge as thet most mysterious ot crime-fighters—**the Batmen!**

Learning the true tacts ot his parents' death in **DETECTIVE COMICS** #235 ("The First Betman"), **The Batman** tracked down the man who had ordered his parents' murder. Feer end guilt led to the gengster's inevitable death.

But this wes not the first costume Bruce Wayne had worn In his crime-tighting career. Shortly before the deeth ot his parents, Bruce had donned e bright red end green outfit to hide his identity trom his idol, detective Harvey Herris. Much later, Bruce geve an identical costume to his young pertner, Dick **"Robin"** Grayson. The story of "When Batman was Robin" was told In **DETECTIVE COMICS** #226, Dec., 1955.

But the tamed **Batman** is not always the grim avenger of the night. Sometimes It has been clearly shown thet the Bruce Wayne side ot him Is In more of a jocular mood.

HMMM...NO MASK...BUT WITH THIS WIG AND THE MAKE-UP, MY OWN MOTHER WOULDN'T EVEN RECOGNIZE ME.
IS THAT SALESMAN SERIOUS? HE SOLD ME THIS WILD OLD SHEEPSKIN RUG, TOO! WELL, I'LL JUST USE IT FOR A CAPE...
GLOVES AND BOOTS! I'LL TIE THE TOPS TO MAKE SURE THEY STAY UP!

Such a time was witnessed in **SUPERMAN** #138, July, 1960. In the tale of "Superman's Black Magic," Bruce Wayne attended a costume ball dressed as—**The Batman!** No one guessed the masquerade was real.

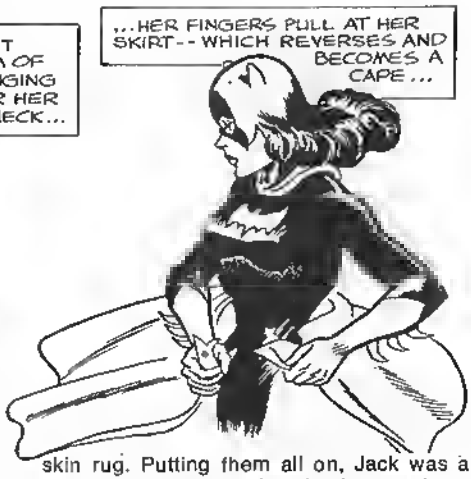
In the same story, **Clark Kent** came disguised as the Devil. As **Superman,** in the same disguise, he convinced two superstitious criminals that he really **was** Satan and tricked them into confessing.

But is dressing as a super-hero and dashing off to a party simply a frivolous waste of time? Just because you dress up as a super-hero doesn't mean you're going to become one, does it? Don't be so sure.

Winging his way across the night sky was the original **Hawkman,** reincarnated Egyptian prince, returned to earth to fight the deadly foes of crime the earth of the present! But destiny had plans for ending the solitary vigil of the **Winged Wondar.**

Carter **(Hawkman)** Hall's girl friend, **Shiera Sandars** donned a female version of her boy friend's famed uniform as a costume for a party, just for a lark. To add authenticity to the garb, **Hawkman** harnessed on a pair of workable hawk wings—enabling the girl to soar on the winds—just as her hero had done for years. On the way to the festivities she encountered crooks, subdued them and was known as **Hawkgirl** ever since that fateful adventure in **FLASH COMICS** #24, Dec., 1941.

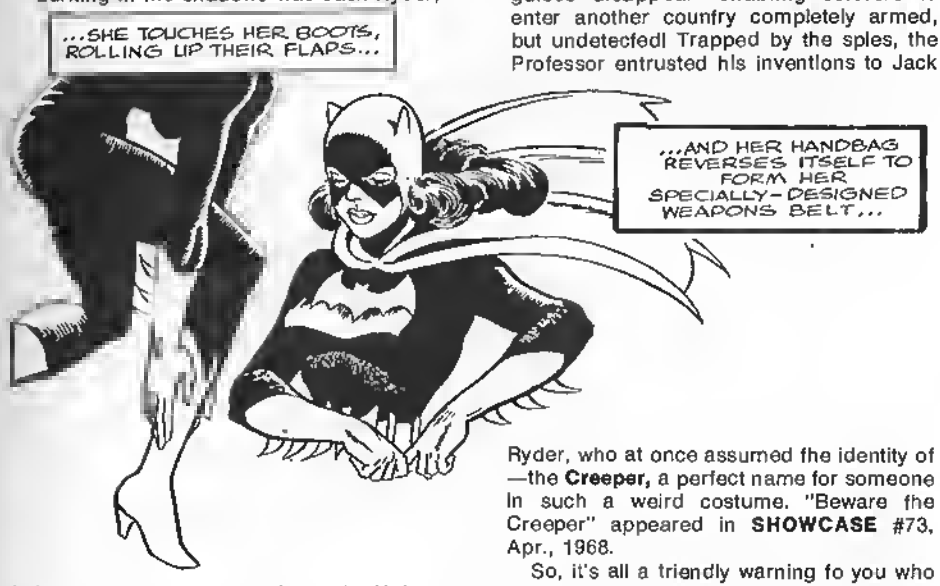
As strange as fate can be, it repeated



Commissioner Gordon's daughter Babs when she designed her "Bat-girl" costume for a party. The villainous **Killer Moth** crossed her path on the way and she made "The Million Dollar Debut of Batgirl" in **DETECTIVE COMICS** #359, Jan., 1967.

ADVENTURE COMICS' newest star also began his crime-fighting career because of a costume party. Investigative TV reporter, Jack Ryder had a lead on the whereabouts of a defected Russian scientist, Professor Yatz. An underworld agent, Major Semj planned to smuggle the professor back to the East. The pick-up would be covered by a seemingly innocent costume party.

Lurking in the shadows was Jack Ryder,


...SHE TOUCHES HER BOOTS, ROLLING UP THEIR FLAPS...
...AND HER HANDBAG REVERSES ITSELF TO FORM HER SPECIALLY-DESIGNED WEAPONS BELT...

trying to gain entrance to the party. Unfortunately, Jack did not realize that it was to be a costume ball until he arrived.

Taking his last ten dollars, the reporter bought the contents of a box junk from a local costume outlet: A green wig and trunks, yellow make-up and tights, black boots and gloves—and an old red sheepskin rug. Putting them all on, Jack was a bizarre figure, but disguised enough to sneak into the party.

Once inside he located the captive Professor Yatz, inventor of a chemical that would increase a person's physical powers and a device that could make outer disguises disappear—enabling soldiers to enter another country completely armed, but undetected! Trapped by the spies, the Professor entrusted his inventions to Jack Ryder, who at once assumed the identity of —the **Creeper,** a perfect name for someone in such a weird costume. "Beware the Creeper" appeared in **SHOWCASE** #73, Apr., 1968.

So, it's all a friendly warning to you who attend the costume parades. If you're in costume you just might run across some crooks. And if you're not careful, you just might end up a super-hero for real!

And if you've just come to see the costuming efforts of those in disguise, look, carefully—you might be looking at the super-heroes of tomorrow!

For More Information

With all the events and panels you've seen at this convention your interest in many areas dealing with comics, art and animation has probably been stimulated. While we've tried to tell you all we can about these various subjects over the course of convention there're still many more facts we're sure you're still curious about. So, in order to enlighten you further we've compiled this list of sources which will help you with additional information.

Old Comic Book Prices:
The Comic Book Price Guide by Robert Overstreet, to be published by Harmony Books in May, 1976.

Films:

The Amazing World of DC Comics #1 ("The Adventures of Superman")

The Amazing World of DC Comics #2 ("The Adventures of Superboy")

The Amazing World of DC Comics #4 ("Same Bat-Time . . . Same Bat-Channel")

The Amazing World of DC Comics #7 ("The Superman We'd All Like To See")

Animation:

The Amazing World of DC Comics #1 ("It's A Bird, It's A Plene . . . It's Superman In Technicolor")

The Amazing World of DC Comics #3 ("The Cep-Shazammer Kid")

Limited Collectors' Edition #41 presents The Super-Friends ("TV Cartoons . . . The Comic Strips That Move")

How A Comic Book is Created:

The Amazing World of Superman Metropolis Edition ("How A Comic Magazine Is Created")

The Amazing World of DC Comics #1 (Story plotting)

The Amazing World of DC Comics #2 (Editorial decisions)

The Amazing World of DC Comics #6 (Comic book art)

The Amazing World of DC Comics #9 ("How A Comic Is **Un**-Created")

The Amazing World of DC Comics #10 (Lettering)

The Secret Origins of the DC Superheroes, published by Harmony Books.

Memorabilia:

Virtually every issue of The Amazing World of DC Comics contains at least one feature which deals with memorabilia, with the accent on things from DC's past.

To learn all there is to know about comic books, art or animation would take many, many years of work. Most people involved with these fields don't know **everything** so don't be discoureged. With the books and magazines listed here you're well on your way to learning.

SUPERMAN'S photo album

SUPERMAN DAY at the New York World's Fair. *Standing high above the monuments and pavillions,* **Superman** *surveys the fairgrounds in his first public appearance.*

Former DC owners Harry Donenfeld (atop elephant) and Jack Liebowitz (lower right) enjoy **Superman Day** *while Mrs. Liebowitz and daughter Joan (left) look on.*

A young fan gets Bob **(Superman)** *Holliday's autograph in the 1966 Broadway musical, "It's a bird, It's a plane, It's* **Superman.**"

To millions of TV viewers, George Reeves was **Superman.** *In 1954, 20th Century-Fox released five feature versions of the popular TV show.*

FASTER THAN A SPEEDING BULLET—
AND TWICE AS DANGEROUS!!!
Superman—that man from another planet—in his newest and greatest
SUPERMAN IN EXILE
GEORGE REEVES
JOHN HAMILTON · ROBERT SHAYNE
Directed by GEORGE BLAIR and THOMAS CARR · Produced by WHITNEY ELLSWORTH

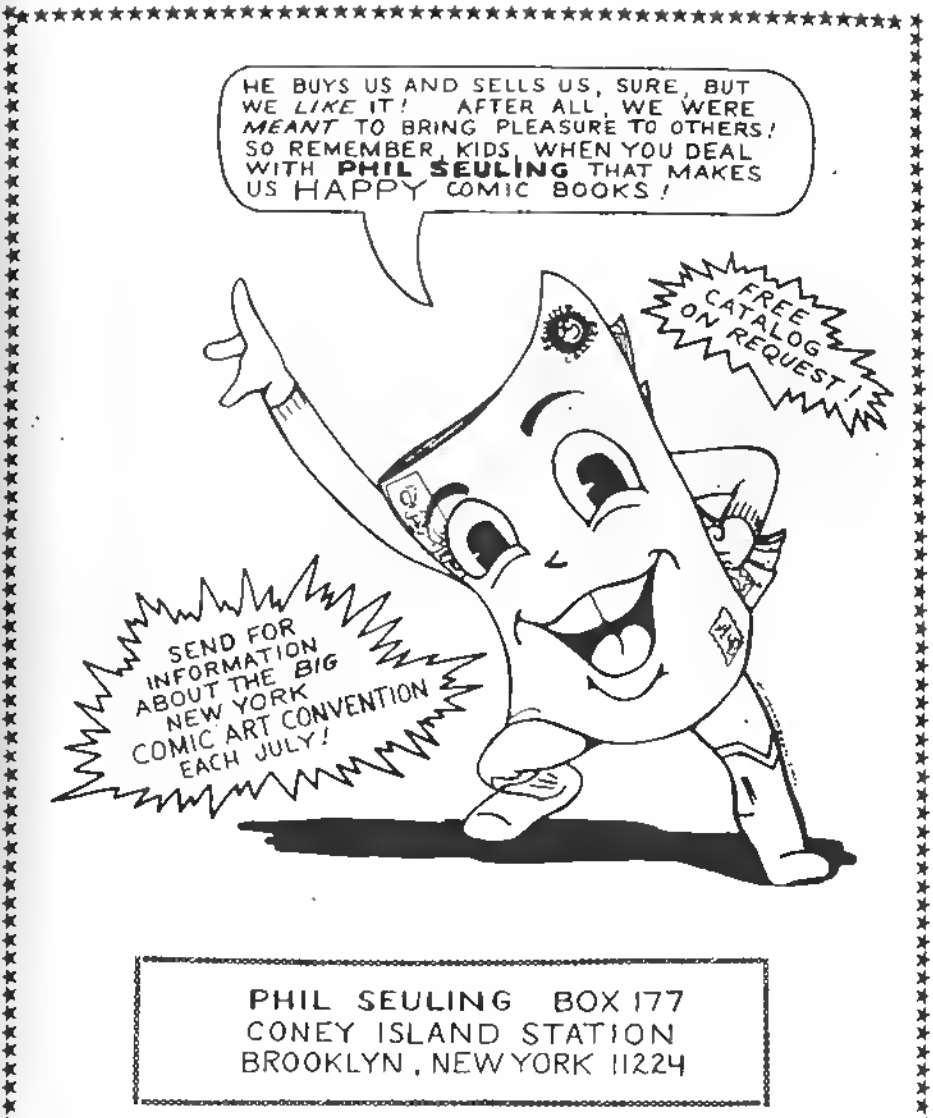
SUPERMAN
THERE'S A NEW DYNAMISM SWEEPING COMICS IN THE SEVENTIES AND THE LEADER OF THE TREND IS NEAL ADAMS, WHO HAS DONE ONLY ONE SUPERMAN STORY: A FIVE PAGE POLLUTION PARABLE SCRIPTED BY LEN WEIN, AND NEVER BEFORE PUBLISHED ANYWHERE!
JACK! AMY! GOOD TO SEE YOU! IS SOMETHING WRONG?
THERE SURE IS SUPERMAN. SOMETHING IS DIRTYING UP OUR STREAM!
WHY--YOUR WATER IS POLLUTED! IT'S BEING RUINED FOR THE FISH AND ANIMALS WHO BATHE HERE! HOW IS THIS HAPPENING?
WE DON'T KNOW SUPERMAN! IT JUST STARTED THIS MORNING.
WELL, WE'RE GOING TO FOLLOW THIS GARBAGE TO ITS SOURCE...
.... AND FIND OUT WHY!...HANG ON TIGHT, KIDS!
FLYING ALONG THE BANK OF THE INCREASINGLY MUDDIED STREAM, THE ACTION ACE SOON DISCOVERS
A POLLUTOID! THAT'S WHAT'S POLLUTING YOUR BROOK, KIDS! AN EVIL ROBOT WHOS ONLY PURPOSE IS TO FILTHY THE WORLD AROUND US!...
...WAIT HERE! I'VE GOT SOMETHING TO ATTEND TO!

LIKE A RAGING ROCKET, THE MAN OF TOMORROW STREAKS ACROSS THE CLEARING AND...
I DON'T KNOW WHO YOUR MASTER IS, UGLY - BUT YOU'VE JUST DEFOULED YOUR LAST PIECE OF THIS GOOD EARTH
AN-ENEMY!
OOOFF!
POLLUTOID IS PROGRAMED TO DEAL WITH ENEMIES! YOU WILL BE ADDED TO THE GARBAGE HEAP!
UGLY, DISMANTLING YOU WILL BE AN ABSOLUTE PLEASURE!
NO! ENEMY MUST BE ELIMINATED-
ELIMINATED!
AND WHEN THE SMOKE OF BATTLE HAS CLEARED
WOW YOU GOT HIM -- AND WITH ONE PUNCH
BUT WHAT'RE YOU GOING TO DO NOW, SUPERMAN? WHO SHUT THAT TERRIBLE MONSTER?
WITH LUCK, ANY WE'LL KNOW THE ANSWER TO THAT IN JUST A FEW MINUTES!

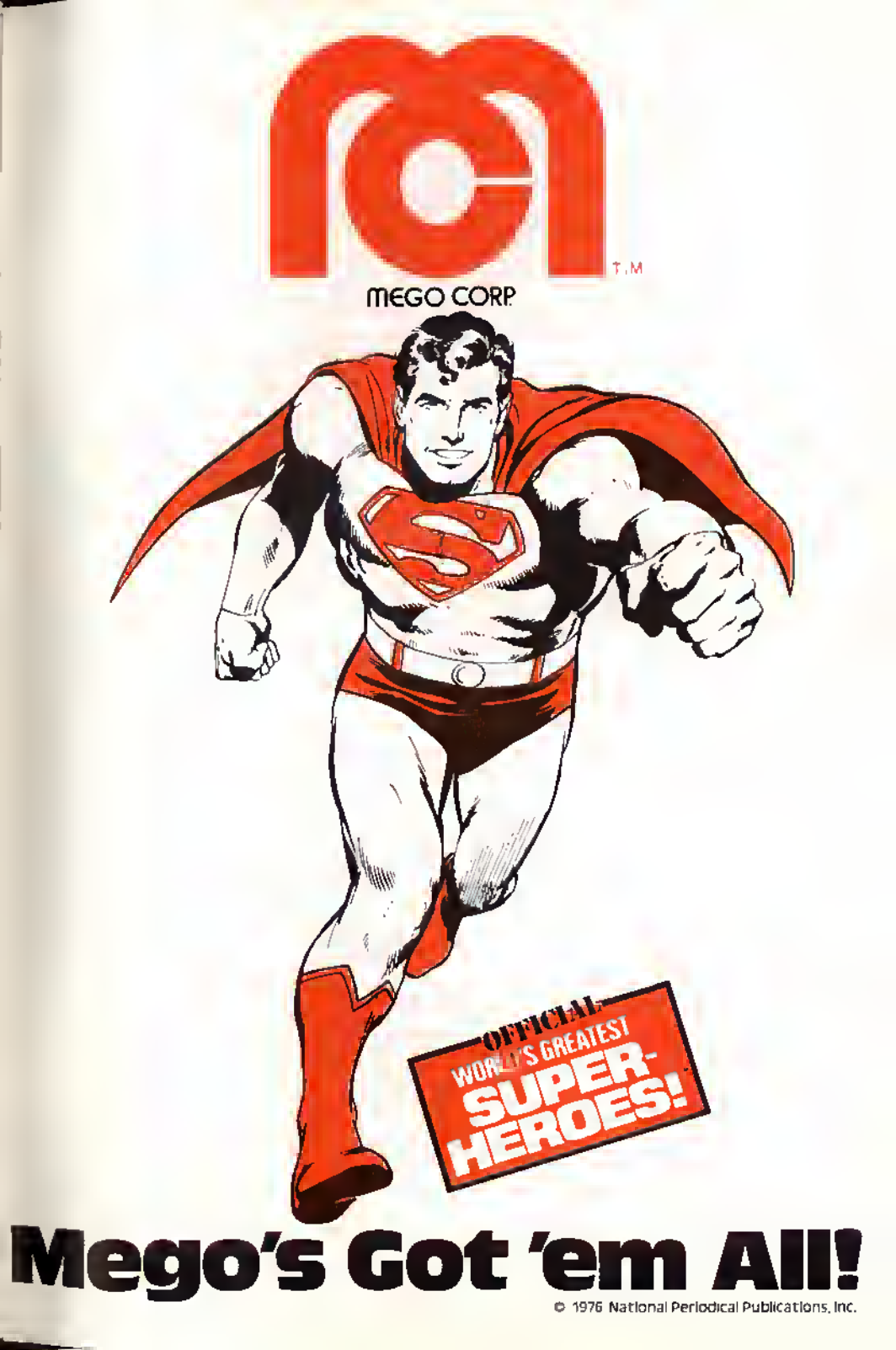
MY SUPER-VISION DETECTS A THIN, INVISIBLE TRAIL OF RADIATION THAT WAS OBVIOUSLY CONTROLLING THE ROBOT!
WE'RE GOING TO FIND OUT WHERE THAT RADIATION BEGINS!
THE WIND WHISTLES MOURNFULLY AS SUPERMAN AND HIS TWO YOUNG COMPANIONS RACE THROUGH THE AIR
FROZEN CUSTARD
THE OLD PLAYLAND AMUSEMENT PARK! THIS PLACE HAS BEEN DESERTED FOR YEARS
NOT COMPLETELY DESERTED, JACK! THE RADIATION WE'RE TRACKING IS COMING FROM HERE!
AS THE WARY TRIO WALKS ALONG THE LONELY MIDWAY
YOU KIDS STAY WHERE YOU ARE! MY SUPER-HEARING HAS PICKED UP SOMETHING THAT NEEDS INVESTIGATING
AW, WE ALWAYS MISS ALL THE FUN
FOLLOWING THE FLEETING SOUND THE MAN OF STEEL SOON FINDS HIMSELF IN THE FUNHOUSE, WHERE HE DISCOVERS
ALL RIGHT, MR. WHOEVER-YOU-ARE, THE PARTY'S OVER! YOU'RE UNDER ARREST FOR POISONING OUR PLANET!
BUT THAT IS MY DUTY - MY TASK... FOR I AM THE GRIME-MASTER!

AS THE MAN OF STEEL MOVES FORWARD, THE HOODED FIGURE PRESSES ONE OF THE ORGAN KEYS AND..
WHAT THE..? MORE POLLUTED FUMES! THAT MADMAN'S TRYING TO CHOKE ME
BREATHE ON SUPERMAN.. BREATHE DEEP! FILL YOUR LUNGS WITH FILTH AND WASTE
..BUT THEY TOO WILL FEEL MY BLACK EVIL TOUCH!
MORE POLLUTION FROM HIS JET-POLR THAT GUY'S A WALKING POISON FACTORY!
THERE IS A SHATTERING OF GLASS AND TWO FIGURES STREAK THROUGH THE GREYING SKY..
I AM NOT ALONE IN MY WORK, SUPERMAN! EVERY DAY, SMOKE AND ASH IS POURED INTO THE ATMOSPHERE- CHEMICAL WASTE AND FILTH IS DUMPED INTO LAKES AND RIVERS!
I AM ONLY HELPING TO BRING ABOUT THE INEVITABLE END TO THINGS!
SORRY, SCUM.. TOO MANY PEOPLE HAVE TO BREATHE THIS SORT OF MUCK ALREADY! NOW YOU HAVE A DATE WITH THE POLICE..
NEVER! YOU WON'T TAKE ME! MY MISSION IS NOT DONE YET! THERE ARE STILL CLEAR WATERS AND HEALTHY SKIES..
BUT HE WON'T BE FOR LONG!
AND YOU'RE NOT GOING TO STOP ME!
THAT WEAPON.. SHOOTING MORE SLIME AT ME!

HELL, NOT AGAIN! I'VE ALREADY GOTTEN MY UNIFORM DIRTY ONCE TODAY!
WHAT ARE YOU DOING?
JUST GIVING YOU A TASTE OF YOUR OWN SICK MEDICINE, CRUD! IT'S ABOUT TIME YOU FOUND OUT WHAT YOU'VE BEEN DOING TO EVERYONE ELSE
STOP--
STOP!!
MOMENTS LATER
HERE'S YOUR POLLUTER, KIDS I'LL FIND A PLACE TO DUMP HIM WITH THE REST OF THE TRASH!
BUT WHAT ABOUT THE AMUSEMENT PARK, SUPERMAN? IT'S STILL A POLLUTION PLANT!
HMMMM--YOU'R RIGHT!
BUT THERE'S SOMETHING I CAN DO ABOUT THAT
AND MERE MINUTES LATER...
THERE IT IS, KIDS--A REAL HAPPY LAND! AND IT'S ALL YOURS
GO AHEAD AND HAVE FUN
INSTANTLY THE FABULOUS MAN OF STEEL GOES TO WORK. HIS RED-AND-BLUE FORM IS A BLUR OF MOTION AS HE ENTERS THE SINISTER PLAYLAND...
THE END


HE BUYS US AND SELLS US, SURE, BUT WE *LIKE* IT! AFTER ALL, WE WERE *MEANT* TO BRING PLEASURE TO OTHERS! SO REMEMBER, KIDS, WHEN YOU DEAL WITH **PHIL SEULING** THAT MAKES US HAPPY COMIC BOOKS!
FREE CATALOG ON REQUEST!
SEND FOR INFORMATION ABOUT THE BIG NEW YORK COMIC ART CONVENTION EACH JULY!
PHIL SEULING BOX 177
CONEY ISLAND STATION
BROOKLYN, NEW YORK 11224

AUTOGRAPHS



Mego's Got 'em All!

© 1976 National Periodical Publications, Inc.

HAPPY BIRTHDAY

SUPERMAN

FROM

WORLD COLOR PRESS

WORLDS LARGEST PRINTER
OF
MAGAZINES AND COMICS